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Milton Nobles is playing a special engage ment at the People's this week, presenting for the second time in the Metropolis his new play, Love and Law. Mr. Nobles has gathered him a fair company. Dollie Nobles gives a fine performance of Ritta, the Italian street-singer. In the opening acts, when she is tortured in body and mind by her master, the organ-grinder, she was especially effective. Her later work, when, rescued from the slums, she is in a luxurious home surrounded by friends, her acting was invested with a most charming naivete. She wore some very pretty es, and during the evening sang a number of songs that won upon the audience by their sweetness. In the past two seasons Mrs. Nobles has wonderfully improved in her acting. Mr. Nobles gave a rollicking, devilmay-care performance of O'Paff, the Irish-American lawyer. It was a sketch easily reed by an East-side audience. As the to of the play and the protector of Ritta, all the points of the part were made with telling effect. The actor has a quiet. dry humor and culiar pathos that keeps an audience al-ately laughing and applauding. The central agure of a stirring climax, in the act of or some heroic deed, he can create mirth by dropping some witty remark, and instantly command the applause of the audience by a ous speech or movement. Mr. Nobles' O'Paff is a capital performance all through.

George W. Barnum played Giovanni Conti, an Italian organ-grinder, finely. It is a fierce, rbidding part, and the actor handled it well. His accent was especially good. Jennie Car-roll did fairly as Old Rosa, a crone of the Mother Frochard type. Charles Warren was rather tame as Jimmie Nipper, a London thief. Jasper Craddock, the .villain, was well acted by O. H. Barr. The small part of a German in was a very natural performance at the hands of Max Fehrmann. May Davenport olayed Helen Montague, a persecuted woman, n conventional fashion; but the part is of the stage stagy, and only the best leading women could rouse an audience in it.

The play was finely mounted. Bay View Cottage, Staten Island, with bay and harbor in the distance, was a superb exterior from the brushes of the Hoyt brothers. They also splayed good work in the boudoir of Helen agne. Other scenes were by Thomas

If any credence were wanting to prove J. K. set's undiminished popularity, it was furnished last Monday night, when a large and thusiastic audience greeted the comedian at re in Fritz in Ireland. The songs were sung as only Mr. Emmet can sing them, and encores were plentiful. In the scene with Amelia in the third act Mr. Emnet's pathos earned for him a double call. Two cleverer children than little Mamie and Emma Liverey it would be difficult to find. The cast all 'round is fairly good. The scenery is above the ordinary level. Fritz in Ireland will be well patronized during the engagement at the Thalia.

A good sized audience attended Harrison and Gourlay's performance of Skipped by the Light of the Moon on Monday at the Grand Opera House. The quaint quips and eccentric funniments of the popular comedians were enjoved in the usual hilarious manner. The company is the same as when the entertainlast received attention in these columns. On Monday next Miss Coghlan will begin a week's engagement at this theatre in Our Joan.

Ada Gray gave her strong impers nation of the dual rôle in East Lynne to a good house at Niblo's Garden on Monday night, Miss Grav has made Madame Vine a character distinctly her own, and her performance offers many points for critical approval. The audience was not ungenerous with their applause for the star, while they seemed well pleased with the principal members of her supporting company.

week at the People's Theatre on Saturday night. Its artistic success was most pronced. But much of this success was due so lovers of tragedy, many of whom pre- ing both pastimes to the full. or Mr. Sheridan's Louis to that of Mr. Irving. Idan is not a stranger to New York stole, having played it on several occa- more popular at Wallack's Theatre with music- stage purposes. It is a comfort to Americans

engagement at the Star Theatre, Therefore, extended criticism is not necessary. The craft, the cunning, the cruelty of the senile monarch were limned vividly to the intelligent and appreciative audience. And it may be remarked in passing that there was a goodly sprinkling of the more intelligent of the unemployed actors at every performance during the week. This was a flattering compliment to Mr. Sheridan, even though it may not have been a source of profit to star or manager.

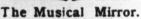
John T. Malone, as Duc de Nemours, did not figure to such good advantage as in Edgar in Lear; but he nevertheless gave a good performance. As Marie de Commines, daughter of Philippe, Viola Allen must be credited with most excellent work. Hart Conway and Hetty Tracy, as the more prominent figures in the peasant groupings, did very well. Altogether the support was not as evenly good as that given the star in Lear.

Sealed Instructions is still drawing large audiences to the Madison Square Theatre. The play will run a fortnight longer, when Mr. Raymond's Summer season in several new farcical comedies will be inaugurated.

This is the last week of The Corner Grocery at Tony Pastor's Theatre. On Monday Mr. Sully's new piece, A Capital Prize, will be brought out for the first time.

Nordeck, which meets with universal approval, remains the attraction at the Union Square. Mr. Mayo's acting in the title-role is stirring, while his support is composed of several excellent artists, Business has not been as large as the merits of the play and its performance deserve.

Adonis seems to be as popular as ever. On two or three nights during the week money has been turned away. The public seem never tired of witnessing Dixey's more than clever performance. Although the change from Miss Somerville to Mr. Fortescue cannot be said to be for the better, it is certain that the burlesque loses no weight by it. In the song, "I'm a Pretty Little Mountain Maid," Mr. Fortescue is recalled again and again nightly. How long Adonis will run it is difficult to say, but the end is still far off.





The principal features of the performance of The Bohemian Girl at the Fifth Avenue Theatre are the fine vocalism of Alonzo Stoddart, the excellent acting of Henry Peakes and the fine work of the chorus. Alfa Norman's Arline was a disappointment; it did not approach her work in Fra Diavolo, either in singing or acting. But the large first-night audience was very friendly disposed toward her, and gave her plenty of encouragement. Mrs. Seguin is not in the cast this week. Her place is filled by Bertha Fricke, who is said to be new to the operatic stage. If so, her acting is not to be severely criticised. She has a fine contralto voice, and sang her numbers with good effect. During the evening she was presented with a large floral horseshoe.

Alonzo Stoddard is not an actor, but a bet ter singer is seldom heard in English opera. The music of his Arnheim was a rich treat The "Heart Bowed Down" drew forth enthusiastic plaudits, and the singer thrice responded to enthusiastic encores. The best of Florensteins are mildly guyed, and so Maurice Connell, recently of the chorus, came in for a large share. His performance was very bad, and his voice nil. George W. Traverner fairly yelled the music of Thaddeus. With such vocal athletics it is a wonder that his voice lasts a week. As "You'll Remember Me" is one of Thaddeus' last numbers, it was feared the singer would have no voice left for the rendering. To the surprise of many, he sang it very fairly. He was rewarded with much applause. He invested "The Fair Land of Poland" with considerable dramatic action, but his vocal straining was very distressing. To most opera-goers Henry Peakes is the ideal Devilshoof, and his present performance suffers nothing in comparison with past efforts, except in voice.

By request, Fra Diavolo was sung at yester-W. E. Sheridan closed a fairly successful day's matinee. Next Monday night Martha.

Crowds attend the performances of Polly at the Casino. The roof-garden on these warm to the admirable company engaged in support, nights is a delightful place of resort. Good His performance of Lear was commented music and appropriate beverages refresh both in these columns last week. On Thurs- the ear and the palate, and groups of promievening Mr. Sheridan appeared in his ta- nent men about-town and professionals may ception of Louis XI. It was a rare nightly be seen on this elevated haunt enjoy-

sions on the off-nights during the last Booth lovers. "Read the Answer in the Stars" is being whistled and hummed by everybody. There has not been a prettier opera comique presented in New York since The Beggar Student.

London Gossip.

LONDON, May 16.

A few days since Dion Boucicault presented a new play at the Surrey Theatre the same evening, allowing for difference in time, as it was presented in San Francisco. This play he named The Jilt, and it is a collection of characters which have figured separately in his other successful dramas. It failed in 'Frisco, but in London it met with a grand success. and is regularly put on the bills for some weeks to come doubtless. The idea of using leading characters in one new dress is not a bad one, and is but another proof of Boucicault's originality of dramatic skill.

Sometimes an old idea may be done to death, however. This is the case with Mr. Toole's last play, The Great Tay-kin, a sort of comic paraphrase of the comic Japanese opera of The Mikado. It has failed, and is to be succeeded by a new comedy, dealing with honeymoons, saith report.

Ada Cavendish Marshall is spending her honeymoon at the Standard Theatre in her play In His Power, which her London friends hope is not at all descriptive of her state of mind at present.

Mrs. Annie Conover evidently was in some one's persuasive power when she produced her melodramatic nightmare of Judgel at her Olympic matinee benefit. However, she herself did excellently with a bad part, filled with unexpected exits at all conceivable points, and teeming with the style of melogramatic rubbish of a past century. Her own part in the play is to be written up and improved. Mr. Fernaniez' part, a sort of Shylock of a latter day, is to be judiciously pruned, and the play is to start on a provincial tour, headed by the little manageress. It may be stated Mr. Fernandez made a pronounced bit. This gentleman still continues to thrill the Adelphi audiences in The Last Chance, which is now on the high road to a successful long run.

Congratulating Mr. Fernandez on the Strand this week, the MIRROR scribe looked up to see approaching Mr. Richard Mansfield, here on his Summer vacation. He looks well and jolly, and has had several offers for a London season. Yet he hesitates and confesses to a desire to tread dramatically next season his own

favorite Boston boards. Another noted figure about town is Charles Burnham, of the Globe Theatre, Boston, Mr. Stetson's right-hand man, here for a visit which is part business, part pleasure. Mr. Burnham is negotiating for The Mikado, over which there seems likely to be a little squabbling. Mr. Rice wants it, everybody wants it. On dit, it is not yet positively sold to any one. D'Oyly Carte prefers to have it presented in a hired theatre in New York or Boston-putting on his own company especially taken over for the purpose, and drilled accordingly. A rumor is in the air that a piracy will be done of The Mikado. Some one is said to be stealing opera and vocal score, and infusing the spirit ad lib. The scores are now both on sale, so who can stop a piratical version. Such conduct is most reprehensible on the part of any reputable manager or writer. It is stealing a writer's brain, and is the meanest kind of thieving. No law may prevent it, yet all who write themselves, whether it music or literature, have experienced the heartache caused by seeing their mental labor coolly appropriated by some scoundrel who deserves State prison for his act, as much as though he stole money or jewels. One consists of the jewels of the mind, the other the more tangible but meaner jewels

I was discussing all this at the new rooms of the American Register, 446 Strand. Of course, woman-like. I became sexed. A soft, pleasant voice soothed me, and turning around I saw the rosy face and amiable countenance of that most charming man-about-town, Captain Doty, of electric light fame. Every one welcomes Captain Doty, a great friend of actors by-the-by, for he is invariably the harbinger of good luck, and is called often "Horseshoe Doty." "Keep cool, friends." he said, "and come back to inspect these beautiful rooms and drink a glass of American icewater from the silver tankard." Obeying, I soon found myself in a delightful little drawing-room dedicated to the ladies. A writing desk and pen and ink were conveniently placed. Easy-chairs and sofas were about, with an American rocker. The colors were harmonious and restful, and above all a centretable was littered charmingly with newspapers of New York and London. At the side was a compact little holder of brass and oak filled with New YORK MIRRORS for weeks back and bearing on the little brass plate on the handle. "With compliments of Messrs. Maple." This firm did the furnishing, using their own taste, and the managers of the American Register gladly paid their account of twelve hundred pounds for the same. THE MIRLOR being the most popular dramatic paper on sale, they tendered their neat compliment in the manner I've described. They are rumored as being under contract to furnish a villa for Mrs. Langtry on the Thames, and they do quite the bulk of the theatre trade, their art designs The Black Hussar is becoming more and being especially pretty, both for house and for

to know where they may rest and read, and already the newly-decorated premises of the American Register are becoming the favorite resort of the American traveler within London's gates.

Captain Doty, an American who has passed most of his life here, tells me that he hears on good authority that Tony Hart, formerly of the firm of Harrigan and Hart, since he has dissolved his partnership with Harrigan, is to establish in London a theatre, or music hall. calling it Hart's Varieties. The complaint is that the music halls as they exist at present in London are running in grooves of the same old amusements over and over again. Hart will, with his Irish eccentricities, give a new flavor to this class of entertainment.

Returning to the Surrey Theatre, Amy McNiell has been making here lately a great success with that ever popular drama, the Woman of the People. Old plays have a hold on the theatrical populace when worthy, and J. S. Clarke in The Widow Hunt charms as of old, though Mrs. Maddick, aside from her beauty, possesses little to aid her in portraying Mrs. Swansdown, a part filled with delightful comedy points, and requiring a trained artist to grasp each one. Rip Van Winkle, old but ever good in its musical dress, has turned away visitors from the Grand Theatre, and again Mr. Frederick Leslie holds London A. W. captive.

Dramatic Literature.

The time would seem to have arrived in the history of the American drama to consider what it is contributing to the standard literature of the stage.

If we look around us and over a population of fifty millions, with innumerable centres of production, writers by the thousand, presses and publications by the million, how much of all this intellectual activity can be segregated in the interest of permanent authorship connected with the theatre?

What have we to show in the way of tragedy, comedy and classic farce which can range on the shelf by the side of Shakespeare, Sheridar, Goldsmith, Knowles, Foote, O'Keefe, and numerous others whose names and works are household words?

At the best American dramatist can be said at this time to have contributed miscellaneously to stage authorship. The works they produce, while they are meritorious in a practical and commercial sense, fail to exhibit the literary qualities which endure.

The formation of the modern and especially the American drama are not laid deep in the compact and capacious strata of human nature, but rather lie on the surface and deal with the superficial and transient rather than the intrinsic and permanent. The structure is there, but it would be difficult to determine to what order of architecture it belongs. To be sure, the building has doors, windows and a roof but the door is as likely to be in the roof and the window in the cellar as in positions where they can furnish convenient exit and entrance and light that will illuminate and guide the visitor or occupant.

The methods of American playwriting are pretty well illustrated in a case recently brought into our courts where, the authorship of a drama being in question, one of the contestants claiming that he had furnished the text upon which the original MS. was Written; that for his characters he selected some of the names of several friends, and had written part of the play when riding about the city on bus-

By way of testing the dramatic ability of the claimants, it was suggested that each should write a portion of it there in open court to determine who was really the "origi nal Jacobs" in the controversy. But his Honor, the Judge, declined the proffer on the ground that the court could not wait for the writing of any dramas. Wherein we hold that the Judge showed excellent sense.

In the time of Horace it was considered a test of poetic versatility for an author to stand on one leg while he recited his poem. It would perhaps improve the modern product if a conemporary dramatist could stand on his head while writing his play, thereby restoring his topsy turvy brains to normal action. The proposition to throw off a scene or two impromptu illustrated well the hurry-scurry style of the prevailing drama.

Amateur Notes.

On May 20 an entertainment was given at the University Club Theatre in aid of the Bartholdi Pedestal Fund. The pretty little hall did not contain a numerous audience, and the Statue of Liberty apparently made but meagre progress by the benefit. The Little Treasure constituted the opening attraction. The majority of the cast were professionals, and included Lillie Eldridge, Mrs. Hill and John Sutherland. This comedy was followed by several acts of The Merchant of Venice. Alfred Ayres assumed the important character of Shylock. To those who have read Mr. Avres' soliloquies on the art of acting there awaited naught but disappointment. In appearance and action Mr. Ayres failed for a moment to disguise his identity or to grasp the role of the crafty Shylock. This proves that despite extended theoretical knowledge, a true actor can attain distinction only by practical experience and hard work. A triumph was attained by Genevieve Stebbins as Portia. Miss Stebbin delivered her lines in the trial scene with composure, force and feeling, and is worthy of a place in a good company. Miss Campbell, as Nerissa, also gave capital satisfaction. Much interest was manifested in the appearance of W. O. Partridge, a pupil of the Lyceum School. Mr. Partridge is a young gentleman of refined education who has decided to adopt the theatrical profession permanently. He appeared as Gratiano, and brought to the part commanding physique, gentlemanly bearing and a well-modulated voice. At present he proves that the faults of the crude amateur have not disappeared under the tutelage of the School regime. With perseverance and his physical advantages he may make his mark by studious labor and in proper channels.

J. M. Randel made a fairly commendable Basanio, and John Brown a satisfactory Solanio. He should restrain himself, however, A portion of his enthusiasm should have been im-

parted to the young gentleman who essayed the part of Solanio. Those in the audience should not be saluted, and an irrepressible grin at the efforts of those on the stage is not to be applauded. M. E. Field made a praiseworthy Tubal and Frederick Vroom delivered the words of Antonio with feeling. He should speak less inaudibly, though. As a whole the performance was not nearly as capable as that of the Mimosa earlier in the season at the Academy of Music.

Amateurs as well as professionals are gauged Many of those now before the public have been identified with theatricals for a dozen years or onger. These, of course, play with more proficiency than some of their young collegaues. In fact there are a number who have had more practice than dozens of actors who have been journeying with the regular combinations for the past three or four seasons. Under the guidance of professional stage managers like F. F. Mackay and George Becks they become equainted with all of the manners and artifices of the stage. The amateurs who have been appearing under the patronage of well-known society people and of the Lyceum School should not be considered a criterion of the results of several societies both in New York and on the other side of the bridge. In the com-fng enaction of False Shame the public may be afforded an opportunity to judge of the work of which amateurs like these are capable. With one or two exceptions the efforts of the Gilbertians in this play would do credit to any of the New York places of amusement.

Mrs. James Brown Potter will not appear

Henry Gorgham benefited at the Brooklyn Academy on Wednesday week. He realized about \$1,000. Emma Henry Thomas, Alice Mersereau, Helen Clark, C. L. Wilson, J. G. Hill, J. W. Macy and others were in the cast.

The production of The Flower of a Day, at the University Club Theatre, on Thursday last, was very successful as far as a large and friendly audience goes; but success from an artistic point of view it did not attain. play is adapted from the Spanish, and adapted very badly. The players did not once get a chance of showing what they could do. Al-bertine Walters, in the small comedy part of Constance, was excellent. Gertie Erroll should remember that laughter in pathetic scenes does not enhance success. Robert Deshon will. make a very good actor when he has thrown aside the very amateurish mistake of overacting. Julian G. Atkinson was an excellent Captain Volney. The mounting of the play was very good.

On Tuesday, May 12, the Park Dramatic Union gave its third performance of the season. The programme consisted of a melo-drama in three acts entitled Almost a Life, and a one-act farce called The Man in the White Hat. In Almost a Life, Mr. Holland carried off the honors. It would have done good to those people who scoff at our ama-teurs to see this gentleman's excellent rendering of the part of James Conyers, a New-market trainer. Messrs. J. D. McCarthy, H. J. Marcus and Sol G. Frost all acted well and were the recipients of a good deal of applause. In the farce Kitty Lee was the only one deserving notice. She played the part of a maid-of all-work so earnestly that she kept the whole audience in a roar. During the evening the orchestra, under the direction of Signor Conterno, played some very good

William Ordway Partridge assumed a leading role in The Little Treasure at the University Club Theatre, Wednesday evening. The play will be reviewed at length next week The performance was in aid of the Bartholdi

Harriet Lawson was at one time a professonal actress. Her daughter, Ella Greene, has inherited her talents.

J. G. Halsted and Boyd Everett are two of the most promising delineators of fops on the amateur boards at present. Eleanor H. Boyd and Elita P. Otis seem to

have disappeared from public notice. They are There will be but few amateur entertain-

ments during the Summer months. On Thursday evening The Chimes of Nor-Association. Emma Henry Thomas, Alice Mersereau and J. W. Macy were in the cast.

Kismet was given a second performance at. Chickering Hall on the 18th. Louise Shepard, one of the belles of Saratoga Summer life, made a very favorable impression in a leading

The production of Cape Mail and Doing for the Best, which was to have occurred at the University Club Theatre, has been postponed. Mary Sears, of the Lyceum School, will resume her professional labors in the Fall.

A Statue to the Drama.

The New York Union, May 16.

Poe's statue in the Park was placed there by the NEW YORK MINROR and Booth. The inscription on the pedestal was a happy thought, for without reading that none would know it was intended to do honor to the drama. If the lovers of the divine art called poetry had paid to build a statue to Poe, all could understand that, but it takes a wonderful stretch of 'he imagination to get at the reason why Poe should be selected to have a place in the Park by the exertions of a dramatic press and profession.

and profession.

Poe was the child of actor parents, but he never wrote
a line worthy of the stage. The proof of which—his
writings—are in the drawing-room and library, but not the stage. THE MIRROR can put in the Park a statue to the

drama.

If THE MIRROR will lead, the profession and the public will erect a statue in the Park to the drama, worthy of the art and the place, such a statue should represent a group of men and women who have exalted the drama in America.

in America.

That group should be composed of American managers, actors, actresses, dramatic authors and American journalists, for these have made the drama what it is in any other country. The way to get the money to erect such a work in the park, is, to attach to each theatre ticket a coupon costing from one to five dollars, according to whether the ticket is for the dress circle, orchestra or boxes, which coupon would entitle the holder to vote for whom he or she desires to have a place on the pedestal of that statue in the park to the drama. Then at the end of the season let the ballots be counted, and at the end of the season let the ballots be counted, and the majority vote decide thus. The drama would have a representative statue in the park, erected by the lovers

and supporters of the drama.

THE MIRROR can do this because THE MIRROR is to the dramatic profession what the Union is to the Democracy; its favorite journal.

The World is getting up a pedestal for a French idea of Liberty. Let THE MIRROR get up the statue to the dramatic the dramatic than the statue of the dramatic than the statue to the statue to

Theo has left the Grau French Opera company and is on her way back to Europe. The company continues en tour, and will play three weeks in Montreal in June. The tour has been very successful, although the Chicago engagement was not productive of good results.

I had a story-book, as a child, about David Crockett and his Bear and Daniel Boone and his Kangaroo, and some way imbibed a prejudice against both those old pumps which held good till I met Frank Mayo and his play out

I am thoroughly used to meeting actors with new plays, ready to stake their lives on the merits of the last crowning effort of actor and author. They don't speak of them as mod estly as Johnny Thompson did of something he produced, which he termed "a little idiosyncrasy of his own."

There's no idiosyncrasy about all the new plays our actors buy. They are simply perfection, and nothing they ever had, or anyone else ever had, approximated to the last thing they go starring with.

Take them at the end of a disastrous season and the play is "rot-utter rot." Let them succeed in selling it, and it's a lovely thing to hear them discuss the other man's prospects.

When I met Mavo, years ago, and he raved about Crockett, I thought it was only another chapter of the old story. But when I saw the play, despite the dreadful wolves' heads that they shook at us through the gaps in the log cabin, I liked it very much, and was thoroughly impressed by the earnestness and truthful enthusiasm with which Mayo endowed the part he played. So meeting the exuberant Frank on the slave-mart, the other day, I was easily won over to see Nordeck. A five-act romantic drama is a thing to flee from like the measles. Your Gusher in warm weather hankers after The Black Hussar and Adonis and easy pieces like Nanon, and abhors plays with plots that abound in much muscular elocution. But she couldn't help liking Nordeck. There's such a real-for-true earnestness in Frank Mayo; he's like the Three Guardsmen on two legs. He has the soul of young Lochinvar, and he fairly bubbles with the old rapierdrawn romance that lights up the pages of the elder Dumas.

It was the same spirit that lived in William Wheatley and animated The Duke's Motto. It is artificial in its expression, but real and natural at its source. I always think of the Crusades and the Holy War, and look for his lady's colors on his breast, in the presence of Frank Mayo. To be sure, there are New York store-pants on his dear legs when I meet him on Broadway; but the glint of armor and the clash of steel creeps through the woolen garments. I must always think of him as a knight, and associate visors with his visage and helmets with his hats. In the absence of a sword and lance he takes kindly to other arms.

I think he will remember taking a pair of duelling pistols from the rooms of the Gusher, in London, one night, and making the Strand a howling wilderness. He wore a Bond street suit of clothes, but to all intents and purposes he was Bragelonne, the son of Athos, or D'Artagnan, in quest of adventure, and the curled Assyrian, Fred Hudson, had a lively time to prevent Frank from entering the lists and having a tourney with the mutton-headed sentinels of Victoria. Mayo was in his elementwell armed, a regular Mousquetaire. A pistol the size of an arquebus in each hand, he needed only to find a beauty in distress, or a knight sore pressed, to sail in and distinguish himself. Vicky shivered in her bed and pulled the clothes over her head as rumor of Mayo's invasion of the Strand reached her palace.

It's as natural for Mayo to play Nordeck as for a duck to swim-to be a big, chivalric, romantic creature doing manly deeds, and uttering noble sentiments with the air of Palestine and the flavor of a Norse-king hanging about him. In Miss Kidder he has found just the girl to support him. She's just the sort of female to swoop down and fasten a favor to the sword-handle of a knight. But, my friend Frank, rehearse that last scene and endow that young lady with some perceptible emotion and astonishment at seeing the dead alive. Even as she bewails the loss of her love he appears before her in the flesh, and she takes it as she would a doughnut. That she comes of a family of resurrectionists as well as ministers, one must think when they see how little the raising of the dead sets her back.

Why, a few successive screams, one positive howl of horror, one comparative yell of uncertainty and one superlative shriek of satisfaction, would have settled the whole business and raised the curtain on the last tableau three or four times. But the puddingy way in to the

which Miss Kidder looked at her restored love; the slippery-elm style in which she slunk over to him and laid her head on his breast, with a you-don't-say so manner of surprise, put a tame finish on a good situation.

The last act of Nordeck could be made in many respects much stronger, but Miss Kidder's moonlight countenance, devoid of one particle of feeling, sapped its strength; and waking up the lady will do almost as much for the play as writing up the scene.

What's the matter with the young women anyhow? Seems to me they are more easily discouraged this season than any preceding one. They are blowing themselves to pieces with powder and eating paris-green in hotels and boarding-schools all over the country. I tell you, the taking-off of Madame Restell has increased the number of female suicides in this country materially. That old girl's name was a tower of strength. Restell meant Rescue to thousands out of hundreds who applied every month to that widely advertised and universally known woman. She treated perhaps one-fourth; the other portion she directed to other and cheaper parties.

I had a long and interesting conversation with Mrs. Lohman (Restell) one day. We sat together near the landing at Bay Ridge and talked half the afternoon. When Madame Restell was a young girl, she boarded in a house where dwelt several handsome women One of them, a Miss Amelia called the Duchess. She married a circus man. Another was a Marie ----. She lived to make a fine match and become a model of respectability. A third was a Miss Georgine , who was the most intimate friend of Caroline - afterward Mrs. Lohman and Madame Restell.

This Georgine had led a terrible career till sickness laid the corner-stone of a new life and when a woman of fifty years she did a great deal of good among the young in and around Boston and other Eastern cities. I heard her once relate in public much of her sad experience, and riding with her afterward on long journey she told me a great deal of Madame Restell. So when I met the Madame made great friends with her at once. I found her to be a very intelligent woman, and in reference to her business she made this remark: "I have robbed the Morgue of a thousand unknown suicides. The world is full of valuable lives that I have restored to it. Out of one hundred women who came to me fifty contemplated suicide."

Certainly the prints of the day bear out poor old Madame Restell's statement. The betrayal of a young girl has its usual result, and in the hour of her tear and anguish, the awful fate of disgrace and exposure pending, there seems but one avenue of escape-"into the jaws of Death," though it may "be the mouth of hell." ...

It is the fate of youth to value too dearly the condemnation of this world. It's only as they get nearer the next that they have some little misgiving as to its advantages. But take an untried, innocent girl, whose affections have carried her over the Dam. The very heavens seem to have shut down about her. Her geography abandons her. The little town she lives in seems to be the be-all and the end-all. To be disgraced in the eyes of Podunk, to have that horrible Miss Pinchnose Pettibone scorn her, to be found out by father and mother - is awful: but nine times out of ten it's Mrs. Grundy of whom she is most afraid, and, forgetting that Podunk is only a vulgar fraction of her earthly arithmetic, she rushes to death as the only other country.

I am never going to see a young girl in evident anxiety of mind cross my path without making an effort to understand her trouble, and offering such advice and assistance as lies in my power. If every other woman will form the same resolve and will approach a poor. suffering girl without a tract in her hands, many a pale young face will be saved from the marble slab of the Morgue. Do you suppose if I had been in that town of Lyons when that poor little Bedient girl was attracting attention by her evident perturbation of mind, all one weary day in which the desire to live and the necessity to die was fighting its dreadful battle in her helpless soul, that I wouldn't have jumped in and offered some consolation and advice that would have turned her from her purpose. Indeed, I would. There's a way to approach any one in this world, and the Lyons who inhabit that town where she bought her pistol must be a set of ten-pins or they would have done something. Every one who met the girl saw her mental distress, and yet she found a shop kept by some muddle-head who sold her

In view of what Mrs. Partington would call a perfect eppicac of disaster and suicidal females, I shall accost every red-eyed, anxious woman and tell her I have been cruelly deceived by an Ichabod in whom I trusted; that I am sick of a world that had no charms left, and ask her if hers is to be lead or paris green, and when she tells me-they all tell me-the particular agent she has selected, I can easily convince her that there are Ichabods left who, being untried, have recommendations; and if there are other difficulties, leave consolation to me. No one ever commits suicide who listens GIDDY GUSHER.

Professional Doings.

-Max Freeman has returned to New York. -Harry Lee may star in The Don next sea-

-Mrs. Charles Poole left for England last

-T. Henry French will sail for England in about a week.

-Harry Clarke has joined the Corinne Merriemakers. -Frank Losee and Marion Elmore go with

Bartley Campbell. -Fred Lennox goes with the Bluff Bur-

-Bartley Campbell is expected to return to America by June 12.

-Zelda Seguin will return to the Fifth Avenue on Monday night.

—Fin-Fin is a potent attraction the present week at Koster and Bial's. -Edgar Davenport will leave in a few days

for his home at Canton, Pa. -Mrs. Langtry lately purchased W. G.

-Harry Miner has re-instituted Wednesday matinees at the Union Square.

-Charles Abbott has been re-engaged by Maggie Mitchell for next season. -The Seventh Regiment Band will appear

in The Black Hussar on Monday. —I. N. Drew, for two seasons with In The Ranks, has several offers for next season.

-John F. Donnelly is out of town attending to the business of the Tom Sawyer company -The George France Dramatic company —Grace Hawthorne's new play, The Royal Divorce, will be brought out in San Francisco.

—S. F. Howard, George de Vere and Frank McClelland have signed for Siberia's next tour. -Jennie Kimball Little Corinne and the Merrimakers are resting this week in the city. —Boker's new play for Barrett is called Glaucus, and deals with the last days of Pom-

-There are now touring the country half dozen Wild Wests of varying degrees of wild-

pei.

-Aiva Holbrook and Eva Turnock, of the Corinne Merriemakers, were married

-Luke Martin has been engaged by Mana ger McVicker for Freund's play, True No-bility.

-Edward Connell, the basso, leaves for England in about a week, but will return in

—Hyde and Behman are playing varied at-tractions to packed houses at the New Park Theatre. —Sidney Drew signed yesterday with Frank Sanger to play a comedy part in In

-H. W. Herman has been engaged to play

George Benson, the heavy part in Shado a Great City. -Sydney Rosenfeld says he expects to be

pretty thoroughly guyed during his lecture on -Lillian Lewis closes her connection with the Only a Farmer's Daughter company on

-Alonzo Hatch will probably accept Manager Ford's offer to go to St. Louis with one

of his companies. -J. B, Polk has been offered dates in New York City, and will probably play here for two

weeks this Summer, -Zozo did the largest week's business ever known at the Troy Academy of Music, where it opened on May 18.

-Robert Ward and Mr. Reed, late of the Abbott Opera company, have joined the Corinne Merriemakers

—Willis Ross has begun booking time for several companies. He is located in New York for the Summer. -Harry LeClair and W. J. Russell, who

have been a sketch team for many years, will separate in a week or so.

-The Crescent Comedy company is meetabsurdity called Perplexities. -C. W. Coote, Alice Butler, Lizzie New-

man and Emma Mulle have been engaged for the Eustis Burlesque company.

-Lester Wallack has purchased Petrovna, a new drama by Sydney Hodges, and it will be done at his theatre next season. -J. R. Rosenquest will remain as secretary to Manager Colville after the latter gives up

the Fourteenth Street Theatre. -N. D. Roberts arrived in town yesterday.

He is booking time for Hanlons' and Daly's Vacation companies. -R. L. Downing has the starring fever very bad again. He will go out next season with

David Garrick and another piece. -Adeline Stanhope has not yet signed for next season. She has several offers. One for the legitimate is being considered.

-Last week in a MIRROR paragraph the name of Gertrude Elliott was printed cott" through an error of the types.

-Manager Fleischman, of Philadelphia thinks of forming a good stock company for the Walnut Street Theatre for season 1886-87.

-Carrie Turner and Raymond Holmes ave signed with C. W. Couldock for The Willow Copse. Frank L. Bixby will manage -Denman Thompson opens a Western sea-

son in Denver on June 1. He will open in San Francisco for three weeks on the 22d, and play Portland, Ore., a week in July.

-Evangeline, Horrors and other burlesques are to be revived by the Surprise Party now in process of organization. It is almost settled that John A. Mackay will be the star.

-Bella Moore has just closed a successful eason of thirty-nine weeks, during which time she has appeared in sixteen States and made a reputation that will be of value to her. -On Tuesday night Harry Standish was en-

McCaull to replace A. gaged by Manager Massin as stage manager and to play the Meiningen actor in The Black Hussar. -As late as ten minutes after the perform-

nce visitors pay the admission to the Casino solely on account of the roof-garden. It is even well filled during the performance. -A new march was introduced into Polls

last night, and on Monday night next Rose Beaudet, Belle Urquhart and Carrie Andrews will do the sword exercise with the men.

-Charles Drew will not go with the Rag

-Julius Cahn is now business manager of the Tom Sawyer company.

-Aimee had a successful opening in San Francisco on Monday night. -Melbourne McDowell will remain with

Fanny Davenport next season.

-A. E. Sumner is now managing Sauah

brah's Oriental Entertainment. -The Jilt has saved Boucicault from having merely so so season in 'Frisco.

-Jeff, D'Angelis and George Turner go with the Bluff Burlesque company.

-A new mine in Saguache County, Col., has been named the Little Corinne.

-McKee Rankin will produce The Pavements of Paris in San Francisco on June 29. -Nellie Irving, who is a good soubrette and plays boy parts especially well, is disengaged

-O. W. Eagle, who is playing leading business with the Chanfrau company, has several

offers for next season. —Mr. and Mrs. George Richards, of Fun in the Bristol company, close their connection with that party in Chicago on the 31st.

The new Pavilion Theatre in Brooklyn will be opened by the Grau Comic Opera company on June 15. It will seat over 4,000.

—John J. Ruddy, formerly treasurer of the Fifth Avenue and Booth Theatres, will occupy a like position at a city theatre next season.

Percy Meynall, who has been with the Hanlons since they returned to America four years ago, departed with them last week by the Scythia.

—Charles Thomas, manager of the Rag Baby and Tin Soldier companies, sailed to-day for Europe. He has been ordered abroad for his health.

-Howard P. Taylor's play, Ollie, has accepted by Steele Mackaye and it is now ing read by others interested in the Lyce

—Gustave Amberg told a friend that the only extra cost outside of his stock wardrobe of producing Nanon, his greatest success, amounted to \$1.15.

-Fay Templeton will be the prima do at the Spanish Fort, New Orleans, all Sums As yet it has not been decided what she

appear in next season. —The handsome model of the Bartholdi Statue exhibited on Sunday at the Bijou Opera House, was prepared by E A. Kelly, gas en-gineer of the theatre.

-The advance sale for The Black Has

is very large, and the treasurer states that he has been obliged to turn money away every night for the past week.

—Florence Worth will make her first appear ance in America at the opening of Rose Cogh lan's engagement in Our Joan at the Grand Opera House on June z.

—Amelia Somerville left the Bijou on Sat-urday and George Fortesque has played her part since. Of course it was more or less a copy of the lady's creation. —C. A. Chizzola will sail for Europe of Saturday next. When he returns he will be gin rehearsals for the Salvini tour. August

oster has been engaged. —From recent letters written by Herr So nenthal to triends here, it is settled that will bring over his own company when visits America next season.

Quite a crowd of professional gathered to see the Gallis off to Es Georgie Drew (Mrs. Barrymore) recmany floral offerings and presents.

—Kelly and Ryan, who have been together for ten years, dissolve partnership in a friendly spirit on Saturday night. The former joins Dan Mason to produce a new play.

—Samuel Harrison says that although Har-rison and Gourlay are preparing a new piece, there is no occasion for it, as up to the pres-ent the business of Skipped has been extraor--Samuel Harrison says that although

- Edward and Frederick Hanlon sailed by the Scythia from Boston last Saturday. Their destination is Paris, where they will produce Le Voyage en Suisse and Fantasma early in

The New York Opera company, headed by Hattie Anderson, F. H. Frear and Charles Shackford, has been successful in its early Summer tour. The party are in Providence

this week. —W. W. Kelly was seen recently by a fellow-manager in Chicago. He remarked: "haven't a dollar, my star hasn't a dollar, salary-day exists but in name—and yet w

—H. E. Wheeler, general advance representative of C. R. Gardiner's companies, has been temporarily transferred to Zozo, which is now touring Canada. Zozo will open in Brooklyn on June 22.

-Manager Fennessy, of Heuck's Opera House, Cincinnati, tendered the sufferers by the fire, which recently occurred in that city, a benefit, which was given 25th, and which was liberally attended.

-Blanche Curtiss has been offered a con siderable sum by a prominent New York pho-tographer for the exclusive privilege of making selling her pictures; but her manage

will not permit her to accept it. -Maude Stuart, who is engaged by Bartley Campbell, will play four parts with Sheridan during his Philadelphia engagement. She replaces Viola Allen. Mrs. Augusta Foster will play Marco in The Marble Heart.

-Tony Pastor's company will close at Mil waukee on May 31 and rest for a week. It will reopen at the Standard Theatre, Chicago, on June 7, and play the following week at the People's Theatre, in the same city.

-Emma Butler, who has been receiving good notices with the Martin-Golden Comedy company in the South the past season, has returned to the city for a rest. Miss Butler will cast her fortunes with a Northern company

next season.

-The large Exposition Hall in Chicago. which has been fitted up for theatrical pur-poses, will be opened on June 1 by the Thalia Theatre company under Mr. Amberg's man-They will give Nanon, Feldprediger and Gasparone.

-Edward L. Bloom, who has made a good reputation in business management and adance work, is prospecting for next season He has not yet found an opening. Mr. Bloom is prepared to fill time for responsible parties. He will return to New York about the middle

-Arthur Tams has be

-Daniel Frohman will not theatre this year—some other

Western manager, is to have a York. -Fred Ross will play D Esmeralda when Al Lipman

—Leslie Allen is not as yet engage season. He will spend a few was early Summer with his family at he

-Ivan Shirley, late of the Rist Eloise Willis and Henry Howard additions to Bartley Campbell

—J. R. Spackman, the veteran manager, is ill with consumption is His wife has written to the Actors' I

—H. S. Taylor will rent desk-East Fourteenth street to vialtis who may wish to have a headquari the city.

Contrary to custom, ir music-hall open all aid to a MIRROR

late with Fantasma."

—Yesterday Manager A. G. Pitou arrivin the city, having closed his season of for weeks with W. J. Scanlan at Ann Arbor Saturday night. "I am glad to tell you imy season has not only been very satisfactor but profitable. I made up all the money whi I sunk in Off to Egypt, and Scanlan caught with the new play, Shane-na-Lawn. I wreorganize the company during the Summand produce the play in good style next season, beginning in the early part of Septemb We will play two or three weeks in Nyork." Mr. Pitou will go, as usual, to place at Sheepshead Bay for the Summer.

—Edward E. Kidder will have air of

-Edward E. Kidder will have six of plays on the road next season. He changed Lotta's piece, Mischief, into the changed Lotta's piece, Mischief, into three acts and has written in several new comed, scenes. This play is to be Lotta's "feature on her next tour. Roland Reed plays Miskidder's One of the Boys at St. Paul the last ter part of August. The Troubadours will drom, Dick and Harry in alternation will Three of a Kind. Myra Goodwin's manager has taken the Fourteenth Street The August 3, for two weeks, to produ Majora, a romantic drama, also by this will go on the road under his person ment, with new scenery and a co by Rose Eytinge. Time for this has been offered by McVicker, No ler, Pope, Hooley, Mrs. Drew and The opening date is fixed at the Theatre, Sept. 21.

PROVINCIAL.



BOSTON.

literally packed the house at the Globe tight, and drew large houses the rest of play the piece is ullifer than even. The it is full of very funny business be-aome that is stupld. W. A. Mestayer,

In derstand that the will not sing "Mary Ann Kehoe," and a number of other alleged enthusiasts will appear in congenial variety and specialty acts.—Variety all around again last week, excepting at the Boston Museum and Howard Athennum, where The Big Bonansa and The Stranglers of Paris week given respectively.—Annie Clark and a good house at her benefit Saturday night, and was called before this curtain repeatedly, besides being almost inundated with flowers.—By a slip of the pen I stated last week that Mused Beverley had been singing her song of "Mother's Last Request" with great aucoess at the Boylaton Museum. I should have said that Ella Martyne had been singing Mis Beverley's asong. She has made a great hit with fit, and continues to sing it with great success.—William H. Crane and Stuart Robson are already at Cohancer for the Summer, but they come up to Boaton once in a while to get warm.—Daisy Markoe will appear as Topsy in Uncle Tom's Cabia June 15, with C. 6. Marshall's co. Her personation of the character is a lively and plquant one, and she always carries the audience with her.—H. C. Goodwin has tendered his enterprising manager. George W. Hoyd, a testimonial benefit, in consideration of the good work that he has done for him, which will take place June 8 at the Park Theatre. Mr. Floyd is very opquiar with everybody who appreciates a courteous gentleman.—Charles H. Thomas, the manager of the Rag Baby co., in quite ill at the Adams House.—H. A. McGlenen received a scar-pin, set with rubies and pearls, all the way from Illians, on the occanion of his benefit last week.—J. B. Mason has been in town for several days. He sails for Europe 28th.—George A. Schiller, who is a Boston-born boy and has made creditable appearances in a number of pieces here, notably while in the Boston Museum co., was tendered a dinner at Young's Hotel, sist.—Louis T. Goullaud, who has been head usher and box-office assistant to George P. Hartahorae at the Bijou TheAtre since the opening of the house, left for Montreal Saturday nig

ST. LOUIS.

Standard Theatre (W. H. Smith, manager): The Thompson Opera co. has achieved wonderful success in its exceedingly creditable productions of Pinafore and Billee Taylor, the latter of which is drawing big houses. The co. is uniformly strong, the costumes are bright and handsome, and the stage setting is very fine. Philip Bronson as Billee Taylor is very clever, his interpretation of the part being artistic, and his singing being excellent. A. W. F. MacCollin as Ben Barnacle, his criginal character; Augusta Roche, as Eliza Dobsey, and May Bronson did splendidly. Mrs. H. D. Pittman's exceedingly pretty operetts. Manette, will be roduced spth. Carrie Godfrev has been especially encoduced spth. Carrie God

Items: The Mendelssohn Quintette Club, of Boston, gave a grand concert at Library Hall, 21st, and it drew finely.—The celebrated Mexican Band, fresh from their New Orleans Exposition success, open the season for a week at Uhrig's Cave the first week in June.—Uhrig's will again be under the management of Pat Short, treasurer of the Olympic, and Ed Dunn, his assistant, will act as treasurer at the Cave. The regular Summer season will be opened by the Ford Opera co.—Dr. Mary Walker is still a big drawing card at Broadway and Treyser's Museum. She lectures, by way of variety, on "Woman's, Kights."—The panorama, "Siege of Paris," continues to attract crowds. It is the finest and most realistic piece of panoramic mechanism ever seen in the West. It has come to stay.—The Grand Opera House is rapidly assuming shape, and the general opinion is that it will be the finest theatre in St. Louis when completed.

SAN FRANCISCO.

SAN FRANCISCO.

If there are any poor people in San Francisco just now they are not of the amusement-loving class. All the theatres were well patronized last week, and for Monday night audiences it is a rare thing to find business more generally good than it was last night as indicated, not only by the box-offier receipts, but the audiences themselves in each case.

The California Theatre held the largest and most fashionable assemblage of our people last night to witness Mr. Boacicault's latest contribution to dramatic art, The Jilt.

The new play resembles in one way or another those already from the cunning pen of this author, more especially London Assurance, in that it is descriptive of English country life and its titled land-owners. There is a noticeable and delightful absence, however, of much hitherto useless material in the author's dramatic construction, and however commonplace the dialogue, each point is perfectly worked out and made to tell its intention well.

this time instead of singly as before, and introduces an entirely new character for Nina Boucicault, the author's daughter.

The new character for Nina Boucicault, the author's for an English trainer, a precocious little girl, whose perfection of horse talk, buts to shame a native Kentucky jockey; pretty, vivacious, intelligent and thoroughly good, regardless of a seeming abandon of speech and utter indifference to public opinios. Myles O' Hara, the poor, but honest Irishman, is seen in every important situatios, known by turfmen as owner of the Irish Myer Ballanshinch, and dreadfully in love with Kitty Woodstock, the heiress, who in like manner loves Myles in return. I say the "poor but honest" from the fact that Myles refuses to trade for personal gain, some important secrets of the racing stables, which if he did divulge would enrich him. The difference in social rank between Miles and Kitty gives the former a hopeless view of his future. Yet the understanding is brought about by such delicate work that these two characters are made as interesting as any in the play.

The part that gives a title to the play is that of Lady Millicent Budleigh to wake munificent marriage settlements. Millicent's love letters to Wylie play an important part in working out the plot, which developes O'Hara's cunning in bringing the latter to bay. The strongest situation is that of Millicent's confession of her perfidy to Budleigh when she sees him a gentleman and not the Dolly Spanker husband she took him for, and sees herself as she was, whereupon she burns the settlement papers in proof of her love for the hitherto unappreciated Budleigh, makes her confession, asks, and is forgiven.

The distribution is Myles O'Hara, Dion Boucicault; Late Millicent Arasa Thomass. Sir Radleigh Gerald

and not the Dolly Spanker husband she took him for, and sees herself as she was, whereupon she burns the settlement papers in proof of her love for the hitherto unappreciated Budleigh, makes her confession, asks, and as forgiven.

The distribution is Myles O'Hara, Dion Boucicault; Lady Millicent, Agnes Thomas: Sir Budleigh, Gerald Lyre; Kitty Woodstuck, Louise Thorndyke; Geoffrey Tudor, Dion G. Boucicault; Phyllis, Nina Boucicault; James Daisy, Frank Wright; Mrs. Welter, Mrs. Barker.

The oretty little Boucicault girl, as Phyllis, is seen to better advantage here than in any other work. Her acting is not great, but she is a decided favorite, and what she does shows the result in training of her father's masterhand, and she does that well. The same may be said of her brother, Dion G., with the addition that he is strong in all his parts and bids fair to great renown in the future. His college boy, Geoffrey Tudor, was kindly received and so admired that the recall after each act was extended him as it was to others.

The Kitty Woodstock of Louise Thorndyke afforded her better opportunities than she has had thus far, and establishes her at once as a Friscan favorite. Agnes Thomas as Lady Millicent was quite equal to all the requirements of the part, in which she created a pleasant and lasting impression—indeed, it was like an entirely new co., so effectual was the transformation last night from Colleen Bawn and Shanghraun to The Jilt. The change was as perceptible in the appearance and quality of the audience, as with the players, and if the last half of this engagement does not take twice the money the first two weeks dis, I will cease to prophesy.

May Blossom is doing splenduly at the Baldwin, and if there is any change at all in attendance it is for an increase rather than otherwise. Georgia Cayvan has thoroughly endeared herself to our people as an artiste and as a lady, and there are those among her audit rs who have been before and go again to see May Blosson because May Blossom is Georgia Cayvan. The flora

Indian, and L. R. Stockwell a Peta. Massine Hazel Lides may procede the above, as a request has been sade that Mr. Frohmas allow us to see Miss Cayvas in Items: The Standard Minatrels returned Sunday morning and performed at Woodward's Gardens in the aftermoon, to several thousand people. Treasurer Sam Meyers books as fores and robust as a farmer, and understanding the second of the second o

for thirty months from Mr. Hayman by contract, is true. In other words, a distinction without a difference, as I am informed Mr. Hayman by Mr. Hayman is the contract of the Mr. Hayman is the least of the Mr. Hayman is the contract of the Mr. Hayman is the least cartoon in the Way, is an illusted to know the Mr. Hayman is the most of the hatchet burial and the peace-on-earth-from May Blossom, and the burd is represented by the hatcher, while Steve Cleveland and May Hendricks view the burial from the background. Each child is so costumed as to represent a nation, and it is withal an excellent advertisement to May Blossom.—L. R. Stockwell, George Osborne and Lewis Morrison have closed the purchase of the Coast rights to May Blossom. They go North June 19 to play the circuit I wrote last week, and continue as far East as Denver. This trio have definitely engaged with the Baldwin co. for next season, during which time they will divide their time, putting it in equally at the Baldwin and on the road with the Baldwin successes.—In his contemplated improvements I trust Manager Hayman will tear out the mezzanine box partitions that encircle the entire front of the house and reach the ceiling of the dress-circle. As it now is, it destroys much available space for standing-room, lo ks ungraceful, cheerless and darkens the prominent managers agree with me in the suggestion, and I believe Mr. Hayman will tear to the man to have placed the boxes to the interior, he is not the man to have placed the boxes in the first of the Maubury and Overton's Ring che Hayman will, for each, in order to separate the occupants. Dailing for each, in order to separate the occupants as they are, with a slightly raised railing and curtain for each, in order to separate the cocupants. On the man to have placed the boxes to the interior, he is not the man to have placed the boxes to the interior, he is not the man to have placed the boxes to the boxes. For two weeks, is the next attracts he regular stock co. and unded to the complex of the placed

CINCINNATI. 30

Little Nugget, with that clever soubrette, Josie Sisson, in the title role, constituted the week's attraction at the People's. From a dramatic point of view, the skit will compare favorably with Kindergarden, Cold Day, etc., but in as much as it serves its purpose in affording the several specialty artists full opportunity for display, the lack of continuity, so to speak, will be readily overlooked. Josie Sisson's singing, Frankie Jones' imitations and the Cawthornes' specialties were the features of the programme and liberally applauded. This week the Old World Gem comb., which closes the season at this house.

this house.

D'Ennery's drama A Celebrated Case with the Matlack comb. as its exponents was presented throughout the week at Harris' Museum (Robinson's Opera House), and can be safely credited with having scored an unqualified success. The play was handsomely mounted, and Matlack's Jean Renaud was fully as effective as any stage portraval seen here during the season. This week Heege's Bad Boy comb., with Lon Wesley a talented invenile in the leading part. Daniel Bandmann in Narcisse underlined for June 1.

Observations: Manager P. Harris returned from his Eastern visit, 20d.—John Foster's benefit at the Vine Street Opera House, 20d, was liberally patronized.—Fred J. Englehardt, in days of old an energetic promoter of athletic exhibitions, and who is now managing the Old World Gem comb., is in the city in the interest of his co.—The Forepaugh management, judging from the many complaints, must have endeavored to atone for the lightness of attendance during their stay here by excessive charges charges for admittance. In the majority of cases, a payment of sixty cents was demanded for an admission ticket, and it required an additional disbursement of twenty-five cents on the vector of the state of the vector of the sufferers by the recent disastrous fire a benefit at Heuck's New Opera House, 25th, and will donate the entire proceeds of the evening.—As stated several weeks since, Montgomery Phister, the clever anusement editor of the Commercial-Gaszette, is not disposed to allow the gold pen presented him by Rag Baby Hoyt to become rusty, and among the surprises of several weeks since, Montgomery Phister, the clever amusement editor of the Commercial-Gasette, is not disposed to allow the gold pen presented him by Rag Baby Hoyt to become rusty, and among the surprises of the season of 1885-86 will be a couple of new plays, one for Baker and Farron, and the other written for Evans and Hoey, for which Phister will stand responsible.—Samuel F. Cary, Jr., at one time of the Enquirer staff, now doing the dramatic work on the St. Louis Globe-Democrat, is in Cincinnati visiting old friends.—From the fact that the Latonia races begin syth, it is safe to predict that Bob Miles will have urgent business here or hereabouts during the current week.—Conrad Bower, last season known as the manager of the Josephine Reilley comb. has now developed into a professional ball player, and has removed his attractive presence to Lexington, Ky.—Norah (Mrs. Richard) Weldon, wife of the proprietor of Weldon's Circus, died sod at the Globe Hotel, in this city.—Harry Rainforth's performance of Rip Van Winkle at the Grand, 17th, was rather shabbily attended, the audience being in numbers only a triffe larger than the oft-quoted corporal's guard. Luckily for Harry, it's fame instead of ducats that is the objective part in his case. Al Thayer, dramaric critic of the Enquirer, is combining business with pleasure in a visit East, and Gen. Mulford is doing the amusement column in his absence.

Harrison and Gourlay, two very funny comedians of the rough-and-ready kind, bad excellent patronage at the Standard Theatre in Skipped, etc. This week Grau's Freuch Opera troupe come over from Hooley's Theatre minus Theo, who leaves for Europe on the syth inst. Mile. Lefort will take her place in the co. to the close of the season. Rice Surprise Party in Pop. May 31.

J. B. Polk in Mixed Pickles had a profitable week at the Criterion. This week, Gus Williams.

The Cold Day party filled Grenier's Garden. This week the Grau English Opera co., an organization of unknown, but presumably clever, people, will present Queen's Lace Handkerchief. The Grau controlling this co. is not the person who manages the French opera, but a brother I belleve.

The Princess Opera House is drawing a select class of patrons from a large residence district surrounding the theatre, and the operas seem to give great satisfaction. Bohemian Girl this week, to be followed by Die Fledermaus (The Bat) in English, and then a new American opera by Calixa Lavalle and Will F. Sage, entitled T. I. Q.

Items: Buffaio Bill's Wild West Show is drawing crowds to the race track every afternoon. Nate Salsbury is part owner of this show and must be making a fortune.

The first circus of the season will pitch tents here June 1. The posters bear the well-known and reliable name of Forepaugh as the proprietor, and everything that a circus is expected to have and lots more that most of them don't have is "positively exhibited at each and every performance."—Judic is underlined to appear at the Chicago Opera House, when she comes to this city.

A Wife's Honor, a play that met with failure on the road in the early part of the season, will be put on at the Academy, June 2, for a week. Although Judge Blodgett dissolved the injunction could be had. During Mr. Daly's stay in the city, it is said, he will do this, endeavoring to show that the play in the German language was not for sale in this country as understood by law. The original, hearing was gained by Peatt

BALTIMORE.

The Washington branch of the Academy of Music co. came over here last week and gave The Merry War in a way that was a surprise to everybody. It was generally supposed that it was not an overly strong co., and everything said in praise of it was invariably qualified by a but. Well, it was a mistake; their performance of The Merry War was way above the average—in fact, excellent, and no but about it. Mary Beebe's voice is fresh and young, and she sang the part of Violetta charmingly. Agnes Stone made herself a big favorite with the audiences, and it is to be sincerely hoped that we will see something more of her during the present season. As Elsa she was very winsome, and her conception of the character compares more than favorably with any we have ever seen. In voice she was fully adequate to the part. The Marquis is usually allotted to the tenor, and it looked very funny to see Louis de Lange in the role, but he sang the two songs fault-lessly, though he is blessed with very little voice, and gave the cnaracter a grace and dash that made it unusually prominent. Maurice Hagerman made an intelligent, effective Von Groot, and W. H. West sang Umberto in a maslly, satisfactory manner. The costumes were rich and appropriate, and the stage-setting, as usual, excellent. The chorus was pleasing, both to the ear and eye. The houses picked up considerably last week, and business was the largest of the season so far. On Monday night Fra Diavolo was given by the regular co. Next production, Perichole.

The second week of the Naiad Queen at the Holiday Street Theatre was nothing like the success that the first was. The houses began to drop off on Monday night and continued so until Saturday. This week Messrs. Mann and Beloit have put on the Forty Thieves.

night and continued so until Saturday. This week Messrs. Mann and Beloit have put on the Forty Thieves.

Coup's Equescurriculum closed a big three week's season on Saturday night at Ford's Opera House. Of the performance of the horses noteing but praise can be said. On Monday the St. Cecilia Quartette, of Washington, gave two concerts, matinee and evening, for the benefit of the free Summer excursions. On Tuesday The Widow Hunt and Jenny Lind were given by a faked co. for the same object.

Chips: Eily Coghlan and Mann and Benoit have had a split. It seems that the management wanted Miss Coghlan to wear short skirts and tights, and she objected, whereupon Mann and Benoit put Helen Windsor on in her place, not withstanding the fact that Miss Coghlan was ready to go on and play the part. The lawyers have their clutches on the case now.—Manager Kernan is sinking money in his skating rick venture at the Monumental Theatre. It is a veritable white elephant on his hands. The novelty has already worn off, while the floor, on the contrary, is worn but little.—Anna Caldwell, who has made such a hit at the Holiday Street Theatre during the past two weeks by her clever acting and singing, was the leading soprano of Harris' Comic Opera co. last week.—On Saturday evening, May 30, Manager S. W. Fort, of the Academy, will be tendered his annual benefit, for which occasion a special programme has been arranged, including the third act of Queen's Lace Handkerchief, a concert by a military band, local selections by Marie Mulle, and Suppe's Galatea. Since his residence in this city Mr. Fort has made many friends and they ought to make it their business that the house be packed.

BROOKLYN.

BROOKLYN.

Any play presented at the Brooklyn Theatre commands consideration at the hands of Brooklyn theatregoers, and any such play will always meet with a fair amount of success independent of its merits or demerits. Owing to this fact I do not doubt that Mortimer Murdock's drama, A Brave Woman produced at this house on Monday evening, will prove remunerative, for a number of nights at least. A Brave Woman is a curious and conglomerate mass of good and bad. It has some elements which are of great strength. It has other elements which are mere balderhash. Its faults as a piece of stage work are strikingly apparent, and they come to the surface in a drama where in a novel they would be lost to sight. The presentation given on Monday evering had every appearance of being an adapted work, and in this it strikes the auditor that the adapter has sacrificed considerable action. While it would be hardly fair to say it proved a failure, it nevertheless was not a success James Hardie, supported by an admirable co., did some exceedingly fine work, and was well received. The scenery displayed was very realistic, and much credit is due to Manager McConnell-for the manner in which the production was put on. My Son-in-law follows.

Lester Wallack is playing this week at the Park Theatre, and, as usual, to large audiences. Impulse is the bill. The play having been so often commented upon, and with so much favor, there is nothing new to be said of it at this time. The play is interesting, the star is except onally clever, and with such a co. as Osmond Tearle, Walter Reynolds, Rose Coghlan and numerous others, the requirements were well carried out. The play was well set, as the Park Theatre is always embellished with handsome scenery. Harrigan's co, next week.

The reproduction of the well-known drama, Lady Audley's Secret, at the Grand Opera House on Monday.

play was well set, as the Park Theatre is always embellished with handsome scenery. Harrigan's co, next week.

The reproduction of the well-known drama, Lady Audley's Secret, at the Grand Opera House on Monday night, was well done. Lady Audley was played by Adeline Stanhope with dignity and force, commanding the respectful attention of the audience, Nelson Wheatcroft and several other members must also be credited with very good work. Lady Audley's Secret was followed by Gilbert's Sweethearts, and both plays met with the highest regard from the large audience. On Saturday evening Messrs. Knowles and Morris take a testimonial benefit tendered them by some of our leading citizens. Enoch Arden will be the attraction on that occasion, in which Mr. Knowles will appear in the tttle-role. Mr. Morris will conduct the orchestra. I tems: Len Grover's new comedy, My Son-in-Law, opens the Summer season at the Brooklyn—Manager McConnell will take a benefit on the 3d of June—The Grand closes its regular season on Saturday night.—Hyde and Behman's Theatre closed last week.—The Park Theatre will play Harrigan's co. two weeks, after which it will close.

which it will close.

BROOKLYN, E. D.

Noveltv Theatre (Theall and Williams, managers):
The Summer season was begun on Monday night, the
Standard Tneatre co. introducing Uncle Tom's Cabin.
This idea of keeping open all Summer is a new venture.
Crowded houses have thus far been the rule.
Lee Avenue Academy of Music CC. L. Woglom, manager): Esmeralda is playing this week to good business. This closes the season, and it is to be hoped that it has been profitable to Mesars. Berger and Price.
Item; Thomas Theall of the Novelty, by the death of an aged and wealthy aunt, will soon come into a hand-some property. He has our congratulations.

ALABAMA.

MONTGOMERY.
Theatre (Jake Tanenbaum, manager): Milan Italian
pera co. presented 11 Trovatore, Mile. Emma

Romeldi in the leading role, to good house at regular

HUNTSVILLE.

Opera House (Oscar R. Hundlev, manager): The Milan Italian Opera co. appeared 19th in Martha to fair mainess, and gave excellent satisfaction.

business, and gave excellent satisfaction.

SELMA.

Harmony Hall (L. Gerstman, manager): Milan Italian
Opera co. good performance, 16th, to medium sized
house. Matinee 17th (Sunday), to fair audience. Standard Dramatic co., 18th to 23th. Good entertainment to
large houses. Low prices.

Item: The Academy of Music, our new palace for
theatre-goers, is being steadily worked on, and will be
in readiness for the coming season's business.

COLORADO.

Tabor Grand Opera House (Peter McCourt, manager):
The Laura Dainty co. in a Mountain Pink did not open to the usual Monday night house. But it was an appreciative gathering. The star was called before the curtain at the end of nearly every act. Floral tributes, were also presented to Miss Dainty by her personal friends in this city. She is a capable little soubrette, full of life and very wissome. In the well-known part of Sincerity she could not help but please. A Mountain Pink was not new here, which perhaps was the cause of the only fair patronage during week. Besides, Miss Dainty's support is not as good as it should be. Barry and Fay, week of 19th. Dynamite and Aristocracy will be the plays.

Academy of Music (P. F. Hughes, manager): Much success did not crown the efforts of the local people who presented Tainty and the wife Velms. They carried the whole performance on their should. They carried the whole performance on their should have been successed in the star of the star of the control of the control of the star of the control of the star of the control of the contr

CONNECTICUT.

Bunnell's Museum had business all to itself last week. Carll's, the New Haven and the American having no stractions booked—a circumstance which thus far this season is unprecedented. The All-Star comb. therefore had very large houses, and gave well-presented performances of Miss Multon, Dora, Moths and A Night in Rome, which by the way, bears a striking resemblance to Genevieve Ward's Forget-Me-Not. George Morton in His Sin, opening 25th.

Items: The American Theatre is advertised to reopen early in September.—Bunnell's will hold out until July.—Manager Wall is trying to substitute for his city polish the rustic glow of a Guilford bucolic.—A Night Off at the New Haven Opera House sold \$300 worth of seats before a single newspaper "ad" appeared.

HARTFORD,

HARTFORD,
Amusements of all kinds have been very dual for the past two weeks, the only attraction past week being the Hanovern Family, who occupied Allyn Hall six nights and gave a good musical entertainment to large houses at low prices.

Tom Sawyer will be given s8th, at the Opera House, under the management of Miles and Barton. May Fisk's Blondes will occupy the American Theatre for the week.

DAKOTA.

PARGO.

Opera House (Harry Robe, manager): Kate Putnam produced Lena, the Madcap, 4th, and Old Curiosity Shop, 5th, to large and well-pleased audiences. Kate Claston in Sea of Ice, 11th, and Two Orphans 12th, to big business. Fargo Musical co. was to give a concert, 75th, but was postponed on account of rain. Abbey's Uncle Tom's co. gave a street parade, 16th, and a performance in the evening to fair house.

Coliseum Theatre (W. H. Devenport, manager): Whiting and Rider, Jessie Danvers, Hugh McNaney, Lottie West, Harry Sefton, May Waldon are the co. Items: If Manager Robe would have the house better lighted he would confer a great favor on patrons.—Under Which Flag, a Fargo production, is soon to be presented in Quincy, Ill.—Holdworth and Whiting are giving a tent show in the city to good business.

DISTRICT OF COLUMBIA.

WASHINGTON.
Albaugh's Opera House (John W. Albaugh, manager):
Queen's Lace Handkerchief (Jeannie Winston and co.)
drew very well last week. This week, Mary Beebe and
the "Alternate" co., in Merry War. Next week, Giro-

the "Alternate" co., in merry war. Academic Be-Giroffa.
Ford's Opera House (John T. Ford. manager):
Dora Wiley in Estrella and The Masacotte, to fair business last week. This week, Coup's Equescurriculum.
Herzog's: Uncle Tom's Cabin.
Dime Museum: This week, a specialty co., including the Vidocqs, Needham and Kelly and Carter and Anderson.

JACKSONVILLE.

Park Theatre (J. Q. Burbridge, manager): The Kitty Rhoades Comedy co. played all last week to good houses. The co. is very fine, and pleased the audiences, both by their performances and the low price of admission. This is the first time we have had ten-centers.

FLORIDA.

GEORGIA.

Drupree Opera House (Crawford and Garrett, manager): Annie Firman's Comedy co., with John Jack, drew fair house at three performances. Low prices, and great satisfaction.

INDIANA.

INDIANAPOLIS.

At the Grand the entire week was filled in with the Arne Walker Dramatic co. 'Tis not necessary to say that the houses were not filled, though a fair to middling business was done. The co. presented Two Orphans, East Lyone and Celebrated Case. There was little merit in the casts. Arne Walker is good in the heavier parts, considering her youth. Harry Freeman is the only male in the co. who shows any ability. Ella Lattimore, an Indianapolis school-ma'am, is with the coplaying second lady. She has asked me for an opinion.

Here goes. She is young yet, as regards stage manners. Here a tail and graceful form, but lacks facial expression and control of her mysicies. White she has learned much diring the past season, she shows a willingness to learn more, and is conscientious in her studies. With more opportunities she will improve.

At English's the house was closed all week, owing to the cancellation of Holman Opera co.'s date. Popparty for week of 3 stir, for week of June 3, the Matlack co. play the full time with the one exception of Tuesday night, when the Heine Concert, with Frederick lines, is amounced.

The Museum has done a good business all week. The stage attractions were good, but the best team was the REAL Concert. The Museum has done a good business, but Gilmore soon tired of a double bill each night—see prophecy in last Mirror.—and returned to the original intention of one show each night and usual three matiness. The different people held up the Zoo record in good style.

Elbow Sh ts: The Museum announces for week of 33th. Drew and Sackett's Minstrel; also James Willson, the human balloon: Lowands Baldwin, C. E. Charles, the Steens, Murphy and Wells, specialists—The Zoo's people for next week are Grey Sisters, Charles King, Murphy andove for the same date at the Museum in the strength of the same date at the Museum in the strength of the same date at the Museum in the strength of the same date at the Museum in St. Vincent's Hospital, New York, created quite an excitement in this city. The first thing definite that her relatives knew that the death referred to another Mande Stewart, and not our own Mande Groubs Stuart was the kind delegram to me from Time Mirror. The family definite that her relatives knew that the death referred to another Mande Stewart, and not our own Mande Groubs Stuart was the kind of the pure. The First flow finite shoulder by Elliott, the lecturer from curio-hall, and in a neat speech mad its attributes, "was tapped on the shoulder by Elliott, the lecturer from curio-hall, and in a neat speech m

business continues at the present rate he will have reason to smile.

Item: In closing my first season as your correspondent I wish to say a kind word regarding those with whom I have come in contact. I have invariably found that stage people all had a good word for The Mirror, and I was ever a welcome arrival. Messrs. Woodworth, Smith, Simonson and Scott have extended me all the courtesies in their power, and I have found that with few exceptions the new acquaintances I have made are "hail fellows well met." The press has mentioned me favorably several times, and Mr. Healey has on several occasions aided me with the experience he obtained as your representative in Chicago.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager):
The Waite Dramatic co. played all last week to good business. Low prices.
Item: Will Davis, of Chicago, was visiting his home this week.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager):
The German Volunteer was presented by a local co.sist,
sed and 23d. It was about on a par with most presentations of this kind. Will D. Saphar, who was instrumental in getting it up, did some clever work as the
German Volunteer. The play is a rehash of The Union
Spy.

RICHMOND.

Arena: Forepaugh's Circus pitched tents s3d. Every train coming in brought numbers from the side. train coming in brought numbers from the surrounding country. By nine o'clock the city was crowded. The street parade was fine and the big tent was packed afternoon and night.

ILLINOIS.

GALESBURG.

Opera House (F. B. Kirch, manager): Homer D.

Cope appeared in a dramatic recital of Damon and Pythias 25th. The Camilla Urso Concert co. is billed for Arena: Cortina's Wild West appears June 2 and 3 at the Knox County Fair Grounds.

Coulter Opera House (R. W. Corbett, manager):
Gus Williams, 16th, to a good house. Very good satisfaction.

IOWA.

COUNCIL BLUFFS.
Dohany Opera House (John Dohany, proprietor):
Owing to the inclemency of the weather, the Power of
Money co.. 16th, played to slim business. Charlotte
Thompson came soth, in her new play, Phyllis Denhore,
to a small but well pleased audience, Of the perform
ance little can be said but in praise. The appreciation
of Miss Thompson was attested by two enthusiastic
calls before the curtain.
Arena: Sells' Brothers Circus 18th, to moderate business. The circus performance was first-class. Robinson's Circus, 30th.

DES MOINES.

DES MOINES.
Grand Opera House (W. W. Moore, manager): The rench Spy co., 15th and 16th, did a profitable busi-Force: Spy co., 15th and tolling Foster, manager):
Foster's Opera House (William Foster, manager):
An amateur ministrel performance, 1st, assisted by U.
E. Brown, who managed the affair, drew the largest house of the season, standing room being at a premium.
The proceeds were for the benefit of the Cottage Hospital of this city.

KEOKUŁ.

Keokuk Opera House (D. L. Hughes, manager):
Return engagement (low prices) of Ethel Tucker week
of 18th. Fair business. Co. gave satisfaction. AikenRogers co., 25th week.
Item: There is a rumor affoat that the old Gibbons
Opera House will be turned into a museum shortly.

Opera House (Duncan and Waller, managers): Mile. Rhea appeared 20th, to a fair-sized audience in The Power of Love. The play was well received.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager):
Mortimer and Weaver's Dramatic co., week of 18th.
Twenty-five cents to all parts of the house. Good satisfaction and fair business. Aiken-Rogers co., June 8, week.

KANSAS.

Opera House (W. P. Patterson, manager); Rent-frow's Pathfinders closed a four nights' engagement, 21st, Business fair. Zoe Gayton in Mazeppa, June 3 Arena: Cortina's Wild West exhibited 19th, 90th on the fair grounds. On account of the distance from the city, business was only fair. King, Burk and Co's. Circus, June 4.

TOPEKA.
Library Hall (J. Fred. Scott, manager): We are

promised The Private Secretary for June 3, and the Cold Day When We Get Left co. for 5th and 6th.

Arena: Robinson's Circus paraded the streets 22d, and gave their usual excellent performances, to large audiences.

PARSONS.
Edwards Opera House (McKim and Baird, managers):
Rentfrow's Pathfinders closed a three nights' engagement 13th, to poor business.
Arena: Cortina's Wild West drew large crowds at the Fair Grounds. 18th.

Fair Grounds. 18th.

WICHITA.

Turner's Opera House (George Kroenert, manager)
Solomon Isaacs 14th, 15th and 16th, and Judge 1rom
Arkansas, 18th and 19th, were the plays produced by
the Simons Comedy co. since my last. Both were put
on the stage in excellent shape, and business has ruled
good since the opening. The brass band and orchestra
of this co. under the leadership of Professor John
Woods is fine.

Items: Louis G. Belter, a staunch friend of The
Mirror, represents Mr. Simons' interest at the door,
and I desire to return thanks for numerous favors—J.
Henley, of this city, has painted some new scenery, to
be used by the Simons co. It shows artistic merit.—The
Rink Theatre will open for a Summer season about
June 1.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the pecuniary and artistic successes of the times. No more fitting artist could have been selected to create the part of Daisy than Effic Ellsler. This charming lady has the happy faculty of interesting her audiences in herself independent of the part she may be playing. And when, as in the present instance, this peculiar personality is blended with a part especially adapted to her, a stronger interest is awakened in the creation. As the child she was winsome and natural; as the old man's darling and as the persecuted, suffering woman, she fully met the requirements. The introduction of the ballad. 'The Old Kentucky Home.' during an affecting scene was dramatic and very touching. W. H. Thompson, as the judge, Frank Weston as the scapegrace nephew, Charles; Archie Bovd, as Moss, 'Massar Preston's bodyguard,' and Lizade Le Baron, as Lilian, contributed much to the success of the play. Ben Teal, who journeved from Philadelphia for the purpose, managed the stare in a masterly manner. The setting of every scene was correct, realistic and pleasing to the eye. Little Nugget, acth.

New Grand Theatre (J. P. Whallen, proprietor): An Adamies Eden co., headed by Topsy Venn, aided by Jennie Reiffarth, Hattle Grinnell, Nellie Beaumont and a score or more of equally as well known burleaquers, made things lively for very large audiences during the traditional cake.

Harris' Museum (P. Harris, proprietor): Rice's Surprise Party in Pop did an immense business here with John E. Ince in Mackay's part, Hattie Starr, Ben Grinnell and the Dunn Children, Arthur and Jennie, helped to make up a si

PADUCAH.

Morton Opera House (Morton, Kirkland and Quigley, proprietors): The Milan Opera co., sist, in Faust
to fair business. The audience was select and enjoyed
the treat.

MAINE.

Theatre (Frank Curtis, manager): Three good attractions dropped in on us last week, and were all well patronized. John T. Raymond as the irrepressible General Limber in For Congress was warmly welcomed 18th. Although his support was hardly acceptable, the humorous comedy of the star kept the audience convulsed. Miss Boniface was especially good, and her work conscientious. T. P. W. Minstrels, soth; large hous. Carrie Swain is certainly a lively actress, and her efforts are honest and sincere. She can dance, turn a hand-spring and sing better than any sister artist in her line. She gave us the Little Joker, sad, and had a most appreciative audience. The piece is very bad, but the vivacious star is very good.

Items: Congressman Reed burst several buttons over Raymond's For Congress, and had the pleasure of an introduction to his constituent between the acts.—Next week comes the grand testimonial to Manager Stockbridge.—Walter Bailey, the efficient head usher of the Theatre is spending a few weeks in Texas.—The People's Theatre drew good houses last week. Manager Wylle is endeavoring to organise a Benevolent and Protective Order of Elks here.

BANGOR.

Opera House (Frank A. Owen, manager): T. P. W. Minstrels played to crowded house 18th. John T. Raymond, in Congress and Col. Sellers, to good business, 19th, 20th. Alice Oates Burlesque co., in Robin Hood to fair business, 21st, 22d. The show was a good one, and there was nething objectionable in it. The costumes were elegant.

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealy, manager):
Lillie Hinton and a strong co. opened a week's engagement sist to a large audience. She appeared in the following plays and was excellent in each: Fanchon, Pride of the Market, Little Barefoot, Meg's Diversion, Kathleen Mavourneen, Nan the Good for Nothing and Little Rebel. Standing-room only was the rule after the opening evening. Panic prices. Flora Moore appeared soth in A Bunch of Keys to a good house. Every one pleased.

MASSACHUSETTS.

Academy of Music (Thomas R. Burrell, manager):
A return engagement of James O'Neill in Monte Cristo,
23d, was the only attraction past week. Business was
but fair, which I must attribute to the frequency of the
engagements in the past two years. Mr. O'Neill's
Count would be grand but for the Bowery business
which he introduces in three places in the last act. Why
will he not remedy these defects? Ralph Delmore as
Nortori is creditable, and has improved since I last saw
him. J. W Shannon's Caderousse calls for a good
word, but of the remainder of the cast, with the exception of Annie Boudinotas Carcontes. I refrain from
comment, Howarth's Hibernica 20th; Flow Crowell co.
June 1, week.

June 1, week.

Tent: A variety show in a tent is quite a novelty here.
Boss and McConnell of this city opened here sed and
still remain. At the conclusion of their engagement
here they will take the road. The co. advertised are
Fred Generous, Annie Davis, Joseph Hall, John T.
Covel, Thomas Brothers, Miss La Point, Alix and Dupray and Sadie Newbunt. Admission, ten and fifteen

pray and Sadre Newbunt. Admission, tell and inteelecents.

Arena: Barnum's Circus, June 16.

All Sorts: The Choral Union lost \$250 by its late entertainment.—Monte Cristo closed its season of thirty-six weeks here. The co. has rested three weeks during the season.—Our season closes with the present month, although a short supplementary season for rentals will be played in June. Nick Roberts and Ed. Zimmerman are racing to see who can weigh the most—I understand that John Stetson and James O'Neill will divide between \$6,000 and \$40,000 as the result of Monte Cristo this season.—Ed. Zimmerman is not engaged for next season.—The late Tom Thumb's place at Middleboro is offered for sale at \$6,000.

LYNN.

boro is offered for sale at \$6.000.

LYNN.

Music Hall (James F. Rock, manager): T. W. P. Minstrels, 21st, to a large audience. Mme. Piccioli's concert, 23d, was one of the musical events of the season, and was a complete success both financially and artistically. She was assisted by a number of her pupils in a miscellaneous concert, succeeded by the last act of Trovatore. As Leonora in the opera Mme. Piccioli won storms of applause from a large and critical audience. She was ably seconded by her talented pupil, E. S. Wentworth, who as Manrico shared the hoaors. In the concert that preceded the opera Linda Johnson, late of Atkinson's Jollities and a general favorite here, sang an Italian polka very prettily. She was heartily encored, and responded with "The Last Rose of Summer."

Carrie Swain closed her season here 33d, in The Little Joker, to a good-sized house.

Items: Thomas Flaherty and Jennie Kimball were in the audience Friday night. The only unpleasant feature of the concert was the vulgar display of floral designs passed over the footlights.—Mrs. Frances Hodgsen Burnett will pass the summer here.—Our Boya' Dramatic Co. 98th.

matic Co. 98th.

LOWEL'.

Huntington Hall (George O. E. French, manager):
Harry F. Dixie, May Leighton Dixey, Rose Dana and a competent co. have put in a week of comic opera, at panic prices, to overflowing houses.

Items: Ricketts Brothers' comb. are at the People's Theatre this week.—The Visions of St. John has been doing a good business at Music Hall, opening 18th; closed 27th.

TAUNTON.

Music Hall (A. B. White, proprietor): James O'Neill, with a most excellent supporting co. in Monte Cristo, 22d, to a large and well-pleased audience. This closed the season here.

Arena: Barnum, June 19:

CHELSEA.

Academy of Music (James B. Field, manager)

James O'Neill in Monte Cristo, 18th, to poor business.

Rain. Jacques Kruger in Dreams, s1st, to fair house.

T. P. W. to medium house, 23d.

Items: Hattie Richardson, a former Chelsea girl, was well received 21st.— James O'Neill was given a testimonial by friends here in the shape of a supper at the City Hotel, after the performance.

monial by friends here in the shape of a supper at the City Hotel, after the performance.

NEW BEDFORD.

Opera House (J. C. Omey, manager): James O'Neill in Monte Cristo, sist, had a good house.

Scooting for the Setting Sun: I am in receipt of a postal-card from a backwoods town in Maine which fills my timid heart with terror. It reads: "Blood! Blood!! Wait till I get home." 'I'ns from my friend Harry Palmer, whose wedding obit. I sent to This Minzon last week. I had no idea This Minzon went so far from civilisation. When Harry comes out of the East my patent-leashers will be making excellent time over the trackless prairies of the Far West. Harry has been oractising all Winter with six pound Indian clubs, probably in anticipation of matrimony, and rather than lose my youthful blood I will go out and join the cowboys—Baruum is booked for June 10.—Roland G. Pray arrived home last week, having close-d the season of the Livesay Canary comb., of which he was treasurer.—The regular season of the Opera House will close about June 1.

June 1.

LAWRENCE.

Opera House (T. A. Sweeney, manager): The Star
Dramatic co. has just finished a week to fair business.
Friday evening was the largest audience of the week,
the occasion being the benefit of Mark Price, a former
resident of this city. Mr. Price appeared as Claude
Melanotte in Lady of Lyons. Repeated recalls testified
the appreciation of the audience. Alice Oates' Opera
co., s8th, sqth, soth.

WALTHAM.

the appreciation of the audience. Alice Oates' Opera co., s8th, soth, 3oth.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The Floy Crowell co. closed a week of good business s3d. Low prices. Miss Crowell appeared in six different characters, all of which were sustained in a manner worthy of a star of more experience. She has made many friends off the stage as well as on, during her short stay here, and on Saturday evening was the recipient of a very handsome bouquet, which was the signal for a sterm of applause. The little lady acknowledged the same very gracefully. The co. is very good. C. E. Dudley's appearance each night was greeted with applause. As a comedian he added no little to the success of the different plays.

Items: Miss Crowell passed a few days sketching on our beautiful River Charles.—Manager Cook presented a few friends with a set of photo's of Miss Crowell, your humble servant being among the number. Thanks.

NORTHAMPTON.

Opera House (George S. W. Whitbeck, manager): Henry Chantrau as Kit, soth, to a fair house. He is a "chip of the old bluck." Ullie Akerstrom, 25th, two weeks.

weeks.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Carrie Swain in The Little Joker, 18th, under G. A. R. management, to large business, which would have been better still but for a heavy rain.

Arena: Van Amburgh's Circus will exhibit on our Baseball Grounds, 19th.

Sued: While in the city Manager Maeder, of the Carrie Swain co., was sued by the property-man who claims eight weeks' back pay, The box office receipts were attached to the extent of \$15t.

MICHIGAN.

Whitney's Grand Opera House (C. E. Blanchett, manager): On the 15th and 16th Mme. Theo gave French opera to fair houses. Mme. Theo was received with hearty encores at the conclusion of the Eaglish ballad, "Where Are you Going my Fretty Mand." The Carleton Opera co. arrived in full force on the soth and gave us a decidedly sprightly season of comic opera. The costuming is first-class and the carefully trained chorus was in perfect accord. May Fielding has many friends in Detroit who watch with eagerness her increasing popularity and success. Mr. Carleton himself received applause almost on every appearance, and petite Josephine Bartlett received merited encores. Francisco Guthrie took the character of Violetta, in The Merry War Thursday evening and showed the possession of excellent abilities both in voice and acting. The season was fairly well attended and immensely appreciated throughout.

White's Grand Theatre (Charles O. White, manager): Tony Denier's Humpty Dumpty co. gave the thousands who attended the performances plenty of sport and variety all the week. Our Strategists all the week of 35th and will do a large business; Silver King, June 1, week. Squibs: It is now stated on authority that the future of the Detroit Opera House is not yet settled, and it may possibly be rin as a theatre next season. Here is a chance for would-be managers.—Augustus Pitou, Scanlan's manager was in the city during the week.—Madame Irschick, the Bavarian actress. came to Detroit almost unannounced, and did a poor business at Harmonie Hall in consequence. If she had been at all advertised she could have drawn crowded houses from our German citizens. She is certainly a queen in tragedy and deserves patronage. She was announced to appear at White's Sunday evening, 24th, but Superintendent of Police Pittman shut down on the scheme. He announces his intention to condemn Sunday amusements of any sort.—W. H. Power has engaged the services of A. J. Goodman artist, to prepare designs for the printing he will use next season advertising

advance, drew packed houses 20th, 21st, 22d. The entertainment averaged well with others of its class.

KALAMAZOO.

Academy of Music (Benjamir A. Bush, manager):
Thomas Keene in Hamlet, 18th, to large and fashionable house. W. J. Scanlan to a good house, 23d.

Kalamazoo Opera House (W. R. Solomon, manager):
Week of 18th, Tucker and Bournes' Metropolitan
Comedy co, to good houses.

Arena: Forepaugh's Circus comes 17th.

FLINT.

Arena: Forepaugh's Circus comes 17th.

Music Hall (Thayer and Page, managera): Tavernier Dramatic co. opens a week's engagement 26th, at ten and twenty cents. Mile. Rhea's co. closes our season 10th of June. As a prelude Rhea has invited the Rhea Dramatic Club to produce the second act of Fanchox. Effic Putnam will read a scene from Romeo and Juliet with Mr. Putnam, of Grand Rapids, who has engaged with Mile. Rhea's co. for next season.

Arena: Cole's Circus, June 24. Forepaugh is getting ready to bill the town for the 22d of sane month.

ready to bill the town for the 22d of same month.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager):
T. W. Keene in Richard III. to a fair house 2nd. Owen
Fawcett, 20th, 20th; Rhea, June 4.

Arena: John B. Doris' Circus at the Driving Park,
June 18.

Armory Hall (K. R. Smith, manager): William J. canlan in The Irish Minstrel, drew a crowded house

Arena: Forepaugh's Circus, June so. EAST SAGINAW.

Academy of Music (Clav and Buckley, managers);
awyer's Georgia Minstrels appeared 18th. Business

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers):
Sawyer's Georgia Minstrels appeared 18th. Business fair.

Arena: Louis E. Cooke is in the city with Forspaugh's advertising car. Mr. Cooke is an old citizen of East Saginaw, but has not seen the city in many years.

LANSING.

Buck's Opera House (M. J. Buck, manager): William J. Scanlan, sut, in The Irish Minstrel, return engagement. As our season is drawing to a close, the return of this ever popular star was made the occasion of a benefit to Manager Buck. In the city and in the Legislature petitions were covered with names testifying to the general appreciation of Mr. Buck's intelligent and energetic efforts to furnish the public with the best of entertainment. The result of the combination between Mr. Scanlan and Mr. Buck wan a 8500 house—the largest, best and happient audience of the season. The actor and the house were mutually charmed, and the manager was deservedly complimented.

CHARLOTTE.

Kellogg's Opera House (C. F. and W. H. Marple, managers): T. W. Keene in Richard III., 19th. Everybody well pleased. House the largest ever known here. Actual recoipts, \$475. First-class cos. can always dewell here, as the managers shut out all cheap attractions. Oven Fawoett, june 4.

Items: Tally another. Bostwick Avenue Risk is so more.—Two Huneferd and fifty reserves for Keene is one dollar each were sold in therty minutes.

PORT HURON.

Scandinavian Opera co. to light business 16th, 19th. The co. includes none very clever artists, and for a small organisation—six people—gives a very good entertainment. Their light business usth he haut two weeks seems more than we can bear.

Carrie Swain co., was sued by the property-man who claims eight weeks back pay. The box office receipts were attached to the extent of \$151.

Academy of Music (I. F. West, manager): The Best Dramatic co., under the management of Quincy Kilby, opened a week's engagement in this city sith, and played to light business at panic prices. Co. and plays produced did not give satisfaction.

GLOUCESTER.

City Hall (I. O. Bradstreet, manager's agent): Season closed at this house rish, with the Floy Crowell co. The week's business was big, drawing on \$1,200. The past season has been one of unusual success. Is all, twenty-six cos. visited us. The average for eightsen co. was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played a two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowell co. played two weeks was \$4,00. The Floy Crowe

MARSHALL.

Opera House (S. Marshall, manager): Pinafore, under the management of Mrs. J. M. Patterson, assisted by the best musical and dramatic talent of this city and Sedalia, was very successfully and satisfactorily rendered, to a large audience, 18th. Smaller house on Tuesduy, of course.

Tuesday, of coarse.

Wood's Opera House (H. W. Wood, manager);
A light performance and light attendance occurred sed
and sad with Zee Gavton in Masseppa.

Arena: Corrina's Wild West had fair attendance at
Sicher's Park on same dates. Captain E. E. Stubbs
does marvelous shooting. The captain and the Mexican Band are the features, with Indians, cowboys and
broncho ponies thrown in.

Item: Dr. H. W. Wood has leased his Opera House
to Charles H. Collins, W. J. Scanlan's business manager, for a term of two years, with the privilege of five.

Theatregoers here hall his advent with pleasure.

NEBRASKA.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Charlotte Thompson gave three performances. 15th and 16th to rather light business. Very wet weather. Barlow-Wilson Minstrels played to a crowded and well-pleased house, 31st. Madison Square co., in Private Secretary, 30th, 30th; Denman Thompson. June 3; Grace Hawthorne, 4th and 5th; Theodore Thomas, 9th.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Carrie Swain presented her new play, The Little Joker, for the first time in this city, 19th, to a small audience. Miss Swain was the only pleasing part of the play.

NEW JERSEY.

he great.—Forepaugh comes June 20th and is being heralded with great pomp by the advance, who implores all to wait for the original and only.

Adrian Opera House (Charles Croswell, Ir., manager):
T. W. Keene, 16th, to the largest and best pleased audience of the season. What provincial correspondents may say can not add to or detract from his fame, yet I cannot refrain from saying that his portrayal of this part is masterly. Support above the average, P. C. Hagan rants and roars from entrance to exit. W. J. Scanlan, 26th.

Item: For courtesy and urbanity commend me to W. R. Hayden, the shrewd manager of Mr. Keene. The great success of Mr. H. sits upon him with feather weight. One could not wish to meet a finer gentleman than Mr. Keene, who is so entirely unaffected with that baneful disease, Barrettian hydrocephalus.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Henderson's Minstrels played a fairly profitable engagement last week at ten, fifteen, twenty and twenty-five cents. The co. is a good one, considering the admission fee. Schubert Club, 28th; Robert McWade, 20th, 30th.

Kedmond's Grand (William H. Powers, manager): Prof. Morris' Dog Show, through novel advertising, by parading his animals through the streets for a week in parading his animals through the streets for a week in

most border dramas, and is founded. I to Bret Harte's aketches. Next week Ade Burleaque co., in Elasambad, first these of week Izion.

Washburn's: Last week the Weston Minstrel Boys, drew fair houses and gaves. The co. was a competent one and was shonciated by the audience. The Gaiery Co Bubbles, opened for a week sigh. It is a sensical iumble by Jolly Joe Banks, and so out the good points of a very fair co., the were G. A. Booker, R. S. Lyle, Draw A. M. Denby, W. G. Gilmore, Cora Lyle, Man Dora Norman. The laughter and results of processing the control of the audience.

Items: George C. Jordan, of the Argenia left arm partly paralyzed Saturday at not yet recovered the full use of it. The novance of his affliction necessarily determined.

ROCHESTER,
Academy of Manic (Jacoba and Present
The Hoop of Gold strengted flow and lease
The co. is a fairly good one, and the a
claborate. This weak Magge Leading,
The Stranglers of Paris, Gallay Ener
Granger, swelt cash,
Grand Opera House (P. H. Lebes
J. K. Emmet filled the house red, appearing
Ireland. This week Billy Kernands Minreleand.

Buffalo.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, mans Joseph Jefferson, esd, to good business. Support at the average. Bennett and Moulton's Comic Opera soth, in La Mascotte to good business. Gave excellent attifaction. Paulc prices. Play rest of week.

HARLEM.

Pavilion: Reane and Glidey's clever and amuning the shit, Collars and Cuffs, closed a very success week's business, spd. The St. Felix Sisters Comco, opened asth, to a packed house. Besides three principals, the to, is made up of Zill'a Marette's; Byrne and Mansfield, sketch artists; Ho'Alberte, equilibriar, and Thomas Dayton, black-comedian. Two very clever sketches, The Little Re and Rehearsal in the Woods, are introduced by sisters. Next week, Lang's Consiques in Scheming. Item: Your correspondent was paid a flying with Manager Albert Gabriel, of Cincinnati, last week, is also a brother of the genial manager of the Street Opera House, in that city. During has bere he made things pretty lively for your representative, who found his to be a first-rate, jolly and to panionable species of the gwas sport. He came to York after his accon, plished daughter, Emma, who York after his accon, plished daughter, Emma, who york after his accon, plished daughter, Emma, who heen attending a seminary here.—The much tallied comedy of Romp, turns out to be nething more the one-act afterpiece.—Young Furstenburg, the draws dolence, old boy.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, meaning the state of the sweet of the swe

Hodge Opera House Usin Inc.

CONTINUED ON ENGINEER

TEW YORK MIRROR

Prefession of America.

Published every Thursday at No. 12 Union Square, by

HARRISON GREY FISKE, . .

on is supplied to the trade by all News

The New York Mirror has the Largest

Dramatic Circulation in America. MIRROR LETTER-LIST.

Notice.

From frequent inquiries that are made to the Publisher of THE MIRROR it appears that there are many members of the profession who do not understand that subscriptions will be received for a shorter period than six months. In reply to these queries and for the benefit of the professionals who desire to become mail subscribers for the Summer vacation, we wish to state that THE MIRROR will be sent for three months to any address in the United States or Canada, postage prepaid, for \$1.25.

Miss Anderson's English Company.

Manager Abbey has created a ripple of indignation among our native actors by announcing that the company which will support Miss Anderson in her tour of this country next season is being engaged in London. They reason that while there are numbers of good actors to be engaged on the Square an American manager is not warranted in searching for a company on the Strand. There is a grain of truth in this plaint, but there is also something to be said in defense of Mr. Abbey's preference. THE MIRROR has always maintained that our own actors, and our own dramatists, too, should be protected and employed before the claims of foreign artists and authors are considered. Unless encouragement of the most liberal character is extended to the players who have served their apprenticeship upon the American boards, dramatic art will languish and decay, for it cannot be nourished on talent drafted from foreign countries. The English actor who achieves fame upon our stage takes it away with him-none of it is left behind to add to the dignity and the loftiness of our own theatre. It is in this respect, and this only, that the domain of art is narrowed down to geographical boundaries. Mr. Abbey, therefore, in looking to London to supply the company for the support of an American star on an American tour, is clearly transgressing the duty that he owes to his constituents as well as to the actors of this country, unless he can prove that in so doing he is surrounding Miss Anderson with people so transcendently superior to any who could be engaged here that he would be doing her and our public an injustice to leave their collective genius to blaze afar off in England. Before we can join in condemning Mr. Abbey, therefore, we must wait and judge the character of the imported dramatic phenomena he will have to present in order to personally retain our belief in his tact and good judgment.

Let All Attend.

The profession can contemplate the good work performed during the past year by the Actors' Fund with pride and pleasure. By its bountiful charity scores of persons connected with the world of amusement have been given relief when they were ill, and in not a few cases the profession have been saved, by its assistance, from the humiliation of having their dead brethren interred as common paupers. The financial returns, considering the times, cannot but be a source of gratification. The public during the past season promptly and generously responded to the appeals that were made for their substantial support. The Fund has now a commodious and convenient headquarters where its members enjoy the privileges, of a reading-room and a place for the transaction of their business. These strides are but a faint indication of the future possibilities of the institution. We believe that few people realize the importance, the scope that the Fund offers. There is sound reason to believe that it will not be long before the Fund will become the chief pillar of the profession, upholding all that is good, worthy and beneficial in it.

The annual meeting of the Association, to be held in the Union Square Theatre next Tuesday afternoon, we trust will be liberally attended, not only by the members (who at present number over seven hundred), but by actors and actresses who have hitherto taken no part in the practical workings of the Fund. All are invited, and it is desirable that the attendance should be in keeping with the importance of the event. At the last annual meeting a few ladies participated. It is to Strelek.

bring many. It is only proper that our actresses, who have generally given their services to the Fund, and who in this respect, as in the practice of dramatic art, are accustomed to meet their male comrades upon an equal footing, should grace the meeting-place with their presence.

Personal.



ROBE.—Above is a picture of Annie Robe, who made an uncommon success as a member of Wallack's stock company during the past season. Should Miss Robe decide to leave Wallack's she will return to London with her nother, who is also a clever actress.

ALLEN. - Viola Allen will play juvenile roles with Salvini.

MALONE.-John T. Malone will probably be eading man next season with George C. Miln SHOOK.-Sheridan Shook made his reappearance on the Square on Monday.

TAMS.-For some days past A. W. Tams as been seriously ill at his home in the city. HASWIN.-Charles A. Haswin will spend the Summer at "The Hollies," Holly Beach,

SMITH.-Mrs. Sol Smith will appear in My Son-in-Law at the Brooklyn Theatre next week.

MARSDEN.-Fred Marsden was in town on Tuesday. He has recovered from his recent

DANIELLE.-Mattie Danielle, who has been absent nearly three months, returned to town last week.

BIDWELL. - Manager David Bidwell, of New Orleans, will beam upon the Square early in June.

TWAIN.-Mark Twain is travelling with Miles and Barton's company which is playing his drama, Tom Sawyer.

CAREY.-Edna Carey has been engaged by Len Grover to play the leading part in My Son-in-Law next week in Brooklyn.

DE BELLEVILLE.-Frederic de Belleville will go to Newport for the Summer. He has abandoned his proposed visit to Europe.

WEBSTER.-John Webster and his wife, Nellie McHenry, are now domiciled at their cottage among the Highlands of New Jersey. Don.-According to recent letters from California, Laura Don is yet in delicate health. She will remain on the Pacific Slope all Sum-

mer. HAYMAN.-Manager Hayman, having con cluded his business in the East earlier than he expected, left for San Francisco on Sunday

McCLOY.-Fred McCloy has taken up his quarters for the Summer at 1267 Broadway. where he will attend to all the Sanger enterprises.

SOTHERN.-Edward H. Sothern has received an offer from Raymond to become a member of the Summer company at the Madison Square.

BASSETT.-Russell Bassett has been specially engaged to create a low comedy character in True Nobility. It is that of a London Whitechapel boy.

ALLEN.-Viola Allen is engaged to create the part of Marie Loisson in True Nobility. which is to be produced in Chicago about the middle of July.

AMBERG.-Gustave Amberg is booked to sail for Europe on June 13. He will return in time to begin his regular season at the Thalia October I.

BUCKLEY.-Edward Buckley has been engaged at a large salary by the Kiralfys to play his old part, O'Pake, in Around the World for two weeks at Niblo's Garden.

FRENCH.—Henry French is a lover of the turf and his presence is always noticed at the principal racing events in the vicinity. His speculations are lucky as a rule.

FRICKE.-Bertha Fricke, who plays the Gypsy Queen in The Bohemian Girl with Ford and Wallace's company, has only just made her debut upon the operatic stage.

ELLSLER.-Effie Ellsler has had a pretty souvenir made for The Old Kentucky Home. It is an artotype reproduction of a photograph of Miss Elisler caressing "Joe Cotton", the horse who won the Derby stakes in Louisville last week. The picture is artistic and novel.

KIDDER .- Edward E. Kidder has just ar ranged to write a play for Mr. and Mrs. Florence, Last night Mr. and Mrs. Kidder dined with the Captain on board the Russian corvette

be hoped the forthcoming gathering will Fund.-Actors should bear in mind that the annual meeting of the Actors' Fund of America will be held at the Union Square Theatre on next Tuesday afternoon, June 2, at two o'clock precisely.

DIXEY.-Henry E. Dixey appeared before Judge Smith yesterday in response to the begus summons issued to him. The comedian was sentenced to open a bottle of Cordon Rouge in the Hoffman House cofe.

YEAMANS.—Jennie Yeamans is quite ill. It was with much difficulty that she fulfilled her engagement with M. W. Hanley's company in Boston. She had two or three swooning spells. Miss Yeamans will now take a long and needed rest.

BROWN .- Harry Brown will connect himself the coming season with the Excelsior Folly company. He will be featured and surrounded by the very best talent obtainable for producing in most elaborate manner a series of very funny extravaganzas.

DE RUYTHER.-Madame Julie de Ruyther has met with several sad afflictions since the beginning of the season. Her husband died in September, and her father passed away in March. Last week she lost her brother, Mr. Fred. Churchill, a very brilliant young lawyer of this city.

SHANKS -W. F. G.-Shanks, the well-known journalist, was knocked down and robbed last Sunday while walking near Prospect Park, Brooklyn. Mr. Shanks wears a black shade to cover a bad bruise he received on the forehead. No clue has yet been obtained to his assailants.

HARDING -William Harding ("Commodore Robin"), of the Clipper editorial staff, is a brilliant and prolific writer. He furnishes a vast deal of copy, in the form of stories, sketches, criticisms and miscellaneous matter, every week to the columns of our highly esteemed and respected contemporary.

Bowser.-Charles Bowser, having finished his season with Mr. Sanger's Bunch of Keys company, is in the city. As Snaggs, the landlord of the hotel wherein all the fun occurs that commends this entertainment to the popular fancy, Mr. Bowser has been received in nearly all parts of the country with a great deal of favor. We print a portrait of this gentleman on the first page of the present is-

FOSTER.—Before leaving for Europe, Mme. Ristori presented Mrs. Augusta Foster with a valuable necklace inlaid with pearl, also a head ornament with the Italian national col ors, as a memento of their friendship. Having settled to play the heavy lead with Salvini, Mrs. Foster will spend a little time at Cohasset with the Cranes, and then return to this city, where her husband is now located permanently.

DOLARO.-Madame Dolaro has had the money put up by a responsible backer for the purpose of taking a burlesque company to England. Having been unable to obtain a certain attraction already organized, she is about to engage a first-class troupe to fill dates in London, the provinces to follow. Madame Dolaro's ample knowledge of the wants of the English public, and the enviable distinction her name still retains upon the London stage, guarantee the strength and character of the organization she means to take over.

Mr. Sanger's Plans.

"What are Mr. Sanger's plans for next season?" Fred. McCloy was asked by a MIRROR

Well, the Sparks company will play Bunch of Keys in the large cities, as usual, and the organization will be continued, as to personnel, about the same as last season. Mr. Goodwin's season in The Skating Rink, under Mr. Sanger's management, will commence early in September, and the anticipation is general that it will be a very profitable one. Mr. Sanger may have a No. 2 Skating Rink company, headed by Jacques Kruger, whose territory would be the extreme West, the Canadas and the entire Southern country. Then there will be the dramatic company, headed by Mr. Louis Aldrich, in In His Power. For this company the strongest people available will be engaged, and my own impression is that it will be a feature of the coming theatrical season. The time for this company is about all

closed, and you would be astonished at the applications Mr. Sanger is constantly in receipt of for this combination. The season of In His Power will begin in Denver, at the Tabor Grand Opera House, August 24, and from there we go direct to San Francisco, opening at the Baldwin Theatre September 7 for three

The Actors' Fund.

The Trustees will meet at noon on Tuesday, June 1, and at 2 P. M. will adjourn to the annual meeting at the Union Square Theatre. A full Board of Officers will be elected for the year. The prospect is that the meeting will be largely attended. It is to be hoped that a more active Board will be chosen. Only a half dozen of the present body of fifteen have attended the meetings, and frequently they have been unable to transact business through lack of a quorum. The names included in the Board are all prominent in the profession, but evidently they have not attached sufficient importance to their duties to give them proper

At the special meeting held on Thursday afternoon, May 21, Mr. Palmer, in the matter of the Theatrical License bill, which has been

enacted into a law, offered the following resolution: That the thanks of the Board of Trustees are especially due to ex-Judge A. J. Dittenhoefer, Hon. H. A. Barnum, Hon. H. D. McCarthy, his Honor Mayor Grace, Hon. Hubert O. Thompson, Hon. Edward Kearney, Hon. T. J. Campbell and Hon. Albert Daggett for their untiring efforts in behalf of the bil, and that a committee of three be appointed to draft resolutions. Adopted.

It was also resolved that the Executive Committee be directed to ascertain the names and localities of the theatres. concert-halls, etc., paying license, or liable to pay license, in the City of New York, and to take such steps as in their judgment will aid in securing the enforcement of the law.

Colonel Sinn offered an amendment that the skating-rinks be included. The amendment was embodied.

Colonel Sinn also moved a vote of thanks to the physicians of the Fund who have so nobly volunteered their services. Carried.

During the week ended Saturday, May 23. the expenditures were:

Relief of sick and destitute members of the pro Funeral of George A. Luther, Boston.....

The latest accessions to the roll of membership include Margaret Hatch, Charles W. Allison, Charles R. Gardiner, Charles H. Day, N. S. Wood, Harry P. Keen, Frank A. Tannehill, Fred. Lennox, Oliver Wren, Charles Abbott, M. J. Cody, Edward Seabrooke, Edward Aronson, Marcus L. Mayer and Augusta Foster.

Five applications for relief have been reeived since Saturday.

The keys of Maude Stewart's trunks were delivered to the nurse at St, Vincent's Hospital. The dying woman authorized her to receive them, and to send a portion of the contents to one E. P. Brown in Salt Lake City.

Letters to the Editor.

IN THE DARK.

PHILADELPHIA, May 25, 1885.

Editor New York Mirror:

Sir:—My attention has been called to the communication from Charles Mortimer published in your last

I am equally in the dark concerning this H. R. Bar-low, and never have made or had any arrangements with him. My name has been used without my know-ledge or consent. Respectfully, Solent Brevardo.

A TROUBLESOME NAME.

A TROUBLESOME NAME.

New York, May 22.

Editor New York Mirror:

Dear Sir:—I noticed in your last edition that you say that Percy Shelby wroto 1 to 0. a comedy founded on the national game—i.e., baseball. The name of the writer should be Percy Shelley. This to you may seem a very little thing to kick about, but you will understand me better when I explain. In fitteen years' experience in this business I never had my name spelled correctly on the programmes or in the papers. I have been called Percy Shelly, P. Sheltz, Pierce Smeltz, etc. Now my full name is Percy Sheltz, Pierce Smeltz, etc. Now my full name is Percy Shelty Plunkett. This I informed Tom Jefferson the season I was under his management, when I found my name on the bills as Peter Snelty. I told him I wanted it either Shelley or Plunkett. He said he would attend to it—he did. The next night my name appeared as Shelley Plunk. Now you understand why I am so particular in regard to my name. I sincerely hope the name will be properly inscribed on my tombstone, at any rate. As I expect before a week to monopolize an entire page of your paper, I am anxious you should know my correct name. Next season I will drop the Shelley and take up the Plunkett. I want to see what curious my takes can be made here. I trust you will excuse this letter, but I am proud of my name and I want it all. My comedy is highly spoken of by Jacques K. uger and others, and you will hear more of it ere long and have to set it up in type; but for heaven's sake get my name right. Yours respectfully,

A STATUE TO THE DRAMA.

Editor New York Mirror:

DEAR SIR:—The statues in the Park are intended to raise the mind to honor the objects before them by con-DEAR SIR:—The statues in the Park are intended to raise the mind to honor the objects before them by contemplation of the things they represent. Poetry in Poe. Science in Morse, the Novelist in Scott, Astronomy in Humboldt, Music in Gothe, the citizen-soldier in the volunteer of the Seventh Regiment, and it only requires THE MIRROR'S exertians and columns to place a group of statues in the Park round a centre figure which collectively shall represent the Drama in

only requires THE MIRROR'S exertians and columns to place a group of statues in the Park round a centre figure which collectively shall represent the Drama in America, be an honor to the dramatic profession, and an object of pride as well as of admiration to the lovers of the drama and the public at large.

I but echo the voices of a host of those who love the drama, and of the American artists, and talents that have added more laurels to its crown, when I say that I want to see a representative American statue in the metropolis of America erected to the Drama, in the tark of that city which has done more for the drama than has been done by all the capitals of Europe from Rome to London since the birth of the stage in the days when lamps and oil cast their smoky light in the houses erected and sustained by despotic rulers and aristocratic patronage, to the day of the electric lights that heighten the beauties of New York theatres made by American genius, private enterprise and original conception, as a home for the drama, sustained by a free people in a free land, and by a free press which honors the talents and gives strength to the men and women who have made the drama what it is to-day in America: an educator of art, a condemner of vice, a promoter of virtue, a cultivator of patriotism, a fountain of charity, a platform for talent, and a pedestal for fame.

I want to see in the Park, from the sculptor's chisel, or the furnace that sends the molten bronze to fill the model of a Powell's design, a group of statues of the Americans that have done this by their characters, talents, pens and presses. I want to see in that Park a colossal representation and a life-like like likeness of the

Americans that have done this by their characters, talents, pens and pressess. I want to see in that Park a colousal representation and a life-like likeness of the managers, actors, actresses, authors and editors that have done this mighty work, this God-like work, of ennobling America, of cultivating the virtues in America, of improving the American eye and ear, of giving pleasure to America, and of elevating that which acholars, poets, artists, statesmen, warriors, historians and artists praise, with which the Church in olden days portrayed the story of the Cross, and by which the Old and the New Worlds have been improved—the Diama.

But not only should the Drama have a statue in the Park, but it should be an American statue, because Americans have done more for the drama than any other nationality. The theatres in America artimore numerous and far better than in any other land. American theatres are supported by the people, unaided by government or the patronage of nobility.

Shakespeare is not acted as he wrote it. Were he alive to-day none would applaud McCullough or Booth louder, or wonder more why an Irving should be so highly honored by Americans. The drama, like everything else in America, is the product of American individuality. The drama have done for the drama what it has done for Poe. The Mirror do for the drama what it has done for Poe. The Mirror do for the drama will respond, and the result will be that we shall see in the Park a monument to the Dramh, like Powell's statue of Washington in Richmond, circled round with the figures of those who aided him in his time, from Henry, the orator, to Marshall, the jurist.

There are Americans who can design such a work. There are thousands of Americans who will furnish the money to procure it. One of the means of obtaining the sum required might be to have a coupon attached to each theatre ticket, or a separate ticket sold at the box-office of each theatre in New York, authorising the holder to cast his or her vote for the manager, actor, actress, drama



In Ushering
Mend him who can! The ladies call him,

—I.ova's Labon'

The active theatrical season is drawing rapidly to a close, and the signs of that closing are quite as noticeable in this city as on the road. The regular campaign at most of our places of amusement has ended, while the usual number are given over to trial productions, or light musical works suitable to warm weather. The Casino will keep open without interruption, as is the wont, while the Madison Square with Raymond, the Bijou with Dixey and Wallack's with McCaull's troupe will keep going as long as open house means profit. Throughout the country combinations are finishing their work and coming home. Most of the important attractions have already closed-a fortnight hence few of any kind will be found in the field. The early opening of the '84 and '85 season, together with the poor business many have experienced, accounts for the unusually early cessation of work. Managers who expected by forestalling the dreaded "election excitement" to gather in a financial harvest that would tide over possible post-election depression, now ruefully admit that an early start was an error in judgment. A goodly number of prophets predict flush times next season. Let me add my belief that their forecast will prove correct. Meantime, there is a long period of idleness and rest in which to recoup forces that have been ruthlessly shat-

The talk about a Summer season at the Lyceum was based on the fact that Mr. Cazauran made an effort to secure the house in partnership with Mackaye for a brief period. His idea was to revive the once popular Agnes, the piece in which Agnes Ethel at one time delighted our playgoers. I think it is well for Mr. Cazauran, as well as the others concerned, that the scheme has come to naught. There is no money in a production of the Agnes type at a part of the year when people can only be enticed into the warm atmosphere of a theatre by the frothiest farcical and musical bills offare. If the Lyceum people really wish to have a Summer season why do they not arrange with Minnie Maddern to do Caprice, a play which pleased the public when it was previously acted here-and that, too, within the unfortunate four walls of the Park. I know of no performance more appropriate to the character of the Lyceum stage or more likely to win success upon it.

You have heard the old story about the farner who told the manager of a barnstorming tain to act in good faith. Chizzola thereupon company that he would draw a big house if he brought a better clown with him on his next visit? From the lips of a member of a similar party I heard a new first-cousin to that chestnut the other day. The actors had played to an eight-dollar house, and they were gathered next morning discussing the improbability of getting to the next Connecticut hamlet. A worthy local deacon was a listener in the public room of the rural tavern.

"Wal," said he to the woe-begone manager, in a consolatory tone of voice, "I was thar, and I do vow, b' gosh, thet you give a good exhibit-a rattlin' good exhibit. But come agin when the town ain't excited like, ez it be now over Parson Jones' lumbagey, and you'll jest drore like a mustard-plaster. But, mind you bring along a better silly man than you had this time."

"Silly man," as applied to the comedian, is good. Dixey ought to use the expression when he masquerades as the play-acting country spinster in Adonis.

And speaking of Dixey calls to mind a conversation he had with me the other night respecting my comments in last week's MIRROR upon his connection with Odlum's fatal feat in jumping off the Brooklyn Bridge.

"I will not say that your remarks were altogether unjust," said the comedian, "because I am sure you did not consider the real circumstances of my participancy in that unfortunate excursion. I am certain, so far as I am concerned, that there was not a particle of doubt beforehand that Odlum would : uccessfully perform his task. He told me he was certain of coming out all right, and I, like everyone else, shared his confidence. Besides, I should not be held alone responsible for representing the profession on the tug-boat-if there be any moral responsibility involved-for Eben Plympton and another actor were also spectators."

several publications states that Edwin Booth is of Jewish descent. I do not see why this assertion should be particularly notable one way or the other. But it happens to be untrue. Booth's remote ancestors were Portuguese. Truly, there is a dearth of news-perhaps had better say of newsgatherers-when such trifling items as the one I have alluded to travel thousands of miles to be eagerly snatched up and thrown into a score of more or less influential journals.

" Bravo, NEW YORK MIRROR!" says Clement Scott in his last number of The Theatre the only magazine, not only in England, but in the world, which is devoted exclusively to theatrical affairs. The republication of an editorial that appeared in these columns in which it was held that actors to command the respect of others must first respect themselves, is preceded by the editor's remark that our opinion applies "in London as in New York. and may well be taken to heart. I wonder, however, if the amenities of American journal ism allow one journalist to call another an ass' with impunity, or to concoct falsehoods in order to have the pleasure of descanting on them with ill-assumed virtue." A very slight acquaintance with the policy of certain publications in this city would certainly remove Mr. Scott's wonder as to license of expression, and, perhaps, set him to doubting whether there are any amenities whatever connected with journalism in this country.

A draft was received from George Vandenoff the other day by the Secretary of the Actors' Fund to repay that institution the fortyfive dollars expended in paying a portion of the expenses of his wife's funeral. My valued contemporary, the Clipper, made a curious blunder in alluding to this matter yesterday. It stated that the draft was forwarded to pay back the money advanced by the Fund for the funeral of Mr. Vandenhoff's son and that "Mrs. Vandenhoff is in the city still."

Joseph Haworth is likely to have a legal controversy with Chizzola. The latter engaged him for leading business with Salvini next season. He signed a contract early in the present year, through Simmonds and Brown, whereby it was agreed that he should play as a star on the Italian tragedian's offnights. It was in view of this opportunity of achieving prominence rapidly that Mr. Haworth consented to make an engagement which was in no other respect especially advantageous. After a time the actor heard that Miss Forsyth was to be jointly featured with him on the off-nights, and to this he protested. Chizzola said he need give himself no concern on that account—that the agreement would be fulfilled on his part to the letter. Mr. Haworth by and bye was told by a number of actors, who had on previous tours been among Salvini's support, that Signor Chizzola had not in every case distinguished himself by any over-abundance of conscientiousness in sticking by his contracts, and so Mr. Haworth's suspicions that all would not be well were again aroused. Finally, he heard that he was not to be allowed to play King Richard, Richelieu, etc. During the New York engagements-in brief, that the off-night performances would be dispensed with altogether in this city. This completed the leading man's discontent, and he asked Chizzola for a release inasmuch as he had other and better engagements offered him by managers who were cerreferred the matter to Clark Bell, his lawyer, who desired a meeting with Mr. Haworth's legal representative in the hope that an amic able understanding might be arrived at. I understand that Mr. Haworth still wishes to cancel or repudiate the contract. So, for the present, the dispute rests. Whether it will be carried to the courts depends upon the amount of determination both the actor and the manager retain. Chizzola sails for Europe in a

Osmond Tearle's popularity received a grat ifying test on Monday, when the sale of seats for his benefit on this (Thursday) afternoon began. In a few hours every seat in the orchestra was taken, while but few desirable places remained unsold in the balcony. There will be a memorably large house-that is quite certain. Tearle will play a part, Mr. Younghusband, in Buckstone's Married I ife, the title being given a realistic flavor by Mrs. Tearle's appearance in the cast as Mrs. Younghusband. This will be her first professional experience on the New York stage since she was Minnie Conway. Tearle has done some capital work this season-work which has added greatly to his reputation. His loss to Wallack will be a severe one, for it is not often a leading man can be found whose talents are sufficiently versatile to cover the wide range of parts that have been allotted to this popular actor during his connection with the company. However, there is a grain of comfort for the Guv'nor in the rumor that Miss Coghlan-an equally valuable member of the organization-is likely to reconsider her determination to star and remain another season in the position she has graced so long and

Lotta's New Play.

"I have just come from a visit to Lotta," said E. E. Kidder yesterday. "My original title for her new play was Mischief, but she

it back to Mischief, and it will be produced under that title in October. My arrangements for the production of Niagara are pretty well advanced, and I will present it at the Brooklyn Theatre on Sept. 21. I am determined to have a good cast, and have already engaged Rose Eytinge. It will be well rehearsed, and I will superintend the whole affair."

Legal Relations of Actors.

At four o'clock yesterday afternoon the Lyceum school-room, at 24 West Twenty-third street, was in readiness for Roger Foster, of the New York Bar, to deliver his promised lecture upon "The Legal Relations of the Dramatic Profession." Rows of chairs were placed in front of the stage, and Franklin Sargent was arranging the diminutive drop. A table upon which was placed a glass of water and writing materials stood in the centre of the stage, and at different corners of the room groups of students rehearsed tragedy, comedy and farce. The greater number were girls. Young Edwin Booth, as he is called because of his likeness to the great actor and an offer which Henry Irving made to him to join his company, paced meditatively up and down. A MIRROR reporter was present, and as the lecture did not begin until half-past five he inquired the cause. He was told by Mr. Sargent that many of the students were at the Lyceum Theatre waiting for their salaries for the last week of Dakolar. Very soon after, Mr. Foster entered, and about fifty students being present he began to speak.

Mr. Foster is a very intellectual looking man, with a pleasant address. He is a rapid

"I most," said be, "excuse myself, before I begin my remarks, for any embarrassment I may exhibit. It is easier for a lawyer to speak before twelve men in a jury-box than to one woman. I notice that the greater number of those present are of the latter sex, and I am not surprised at Mr. Sargent's attachment to the institution. Again, it is difficult to address an audience trained to criticise voice and gesture. Thus you will appreciate my position. Another thing: until I entered the School I can say that I knew very little of Delsarte, and I can only remark that I am much in the same position as the Spartans placed their Helots: they made them drunk to be terrible examples. Again, the only lawyers who had most to do with actors in former times were divoce lawyers, so your profession has naturally obtained

a low opinion of ours. "Now, in the course of your lives it maybut I trust it will not-become necessary for you to consult a lawyer; but it is better for you to have an idea of how your especial calling is affected legally, and the relations the two professions bear to each other. Before von make your first appearance on the stage, it will be necessary for you to make a contract, and you ought to know, therefore, five things: First, whether you are able to make a contract: second, how a binding contract is made, and terminated; third, what are your rights and compel the manager who employs you to keep his part of the contract, and fifth, how he can compel you to keep your part. There are but four or five stock theatres now in the United States, the Madison Square, Wallack's, Daly's and the Boston Museum. Of these, there is only one with which I am acquainted outside of New York. All the remaining theatres throughout the country are supplied by what are called combinations, which have their head quarters, where most contracts are made within York State is the one which will control most contracts made by you, and unless I expressly state the contrary you will understand the law which I lay down to you is that of this

"Now, in regard to the first question. Who can make a contract? Everyone of sound mind and of full age can do so. It may relieve s of the young ladies to learn that although faoften say that stage-struck ma ought to be locked up in an insane asy-lum, I know of no law holding that contracts made by a woman in that condition would be set aside. Formerly a married woman was incapable of making a contract, and under some legal systems a woman's marriage is a ground for avoiding a contract she iously made. You will remember that one of the numerous weddings of Gallmeyer, that charming Viennese soubrette, was made a man whom she had no intention of ever living with, solely for the purpose of freeing herself from an unprofitable engagement. Now in New York, and, as far as I know, through out the American Union, the law is otherwise, and in most States a married woman can enter into a professional engagement with no other formalities than would be necessary if she were a maid or a widow. not make a contract to act which will be binding on himself, and any contract thus made by manager will be bound if the minor chooses to recently able to break, upon this ground, an engagement with a Brooklyn manager. Percease to be minors at the age of twentyone. In a few states women are thought to have more sense than men, and therefore they reach maturity three years earlier. The law of New York is not so gallant. There are but two ways of making a contract with a minor. The father, or if he be dead, the mother, has a right to a child's services until the age of twenty one, and may lawfully con-tract concerning them. The parent has a right to the minor's salary, but unless within thirty days after the engagement has begun claims the minor's salary, payment to the lat-ter will discharge the employer. In the case of an orphan the only way would be to bind the minor under the statutes regulat-

ing apprenticeships.

"As, however, I have never heard of case where this method was made use of, l will spare you the trouble of listening to a de-scription of it. The Penal-Code provides A newspaper paragraph that has appeared in preferred Dorothy Dent. We have changed employed, or who exhibits, or has in custody

for the purpose of exhibiting, or employing any child apparently or actually under the age of sixteen years, as a rope or wire walker, or dancer, gymnast, contortionist, rider or acrobat, or in singing or playing upon a musical instrument, or in a theatrical exhibition, is guilty of a misdemeanor. He thereby becomes liable to imprisonment for not more than one year, a fine of not more than one year, a fine of not more than one year. than one year, a fine of not more than \$500. or both. There is probably not a main New York who is not a criminal under

"The officers of the Society for the Preven "The officers of the Society for the Prevention of Cruelty to Children have special provisions enforcing it. I need hardly say that the contract must also be legal. The manner in which this point is likely to arise before any of you, will depend upon the Sunday laws. The law of the State where the acting is to be done will regulate this. In New York the prevention of any tragedy comedy operadone will regulate this. In New York the performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing, with or without gloves, sparring contest, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise, or any performance or exercise, or any performance or exercise, or any performance or exercise of jugglers, acrobats, club performers or ropedancers, on the first day of the week, is forbidden under penalty of imprisonment and fine. You probably observe that concerts are not forbidden. Under this exception is sought to be included the so called sacred concerts which are given at the Castley Concerts. which are given at the Casino, Ke performances in such sacred concerts is, of course, illegal; though, like many other acts contrary to law, are winked at by the police. It is a curious historical fact that during the It is a curious historical fact that during the last century, when plays were forbidden on a days of the week in New York and New England, they were performed under a similarly transparent disguise, being called 'moral' of 'serious' lectures. In looking over collection of old playbills you will find notices of 'The Moral Lecture of The School for Scandin Boston,' and 'The Serious Lecture of As You Like It' in New York 'Just now we see that the burlesque Boscaccio forms part of a sacred concert, and a

"Just now we see that the burlesque Boccacio forms part of a sacred concert, and a David danced before the Lord in the Tabernacle, so does Vanoni in a concert-hall.

"The contract being in force, how can it be terminated? By mutual consent, of course also, if it appears from the nature of the contract that it was not intended it should continue after a particular event. Thus, should you manager die during the engagement you continue enter a particular event. Thus, should you manager die during the engagement you continue not recover your salary for services to be subsequently performed; nor could the executor make you continue in the theatre in less you chose to do so. Contrariwise, you should die the manager could not su your executor for breach of contract, even though, at the time of your death you were leading star and the consequences might they serious to him. A serious illness on the part of the actor would have a similar resul Cyril Searle engaged a man named Gartian for a period of six weeks as advance agent for a period of six weeks as advance agent for a period of six weeks as advance agent for a period of six weeks as advance agent for a period of six weeks as advance agent for a period of six weeks as advance agent for the actor would have a similar resul Cyril Searle engaged a man named Gartian for a period of six weeks as advance agent for the actor would have a similar resul Cyril Searle engaged and the consequences might be actor would have a similar resul Cyril Searle engaged a man named Gartian for a period of six weeks as advance agent for the contract of the contract for a period of six weeks as advance agent for for a period of six weeks as advance agent for Rose Eytinge. She fell ill before the six weeks had passed, and the company closed. Mr. Searle telegraphed Gartland informing him of this. Gartland returned to New York and sued Searle for salary due on the uncompleted time. Searle's defense was that the and sued Searle for salary due on the uncon pleted time. Searle's defense was that a principal feature of the attraction was Re Eytinge; but Judge McAdam overrused his and he lost the case. The burning of a that re would terminate an engagement in a sto company. It has also been upbeld that it illness of the chief singer in an opera trous Wachtel, from whom the company took name, released the manager, Carl Ross, from an engagement with the managers of a theat to give performances and allow them a certain

"Regarding the respective rights and du of actor and manager, the actor is of co-entitled to the regular payment of his sal and of whatever else is secured him by the parts he has been engaged for. If an actor has been engaged for a special kind of parts, he cannot be made to play in different roles. An ingenue cannot be compelled to play old woman, and so on. If the contract does not specify this, the manager has unlimited discretion. An actor may be disunlimited discretion. An actor may be dis-charged for incompetency, for quarrelling, for rude behavior toward his employers, toward the rest of the company, or toward the audi-ence, and in a travelling company for gross and open immorality. If he is discharged for cause, he loses the salary he would have re-ceived for his subsequent services.

"It is always the duty of an employe to his utmost for his employer's interest, if the stage manager of a theatre should, employer can compel an assign-nt of the lease to himself. But this rule

ment of the lease to himself. But this rule does not extend to giving the manager any right, unless by special contract, to a play written by one of his company.

"An actor's remedy for a breach of contract is a suit for damages. What damages can he recover? All the salary due him for services performed before his discharge, without doubt. What more? If he has immediately secured an equally good engagement, nothing more! If not, provided he has endeavored without success to obtain another engagement and has been unable to do so, the salary to which he would have been entitled by the terms of his would have been entitled by the terms of his contract. If he have obtained an engagement, but not so good a one, then the difference between the salary paid him in his new engagement and that to which he was entitled by the

The essentials to a contract, to make it binding, are mutual consent and considera-tion. If it be for a longer period than one year, there must be some written memorandum of the contract signed by the party to be charged, or by his authorized agent. If the engagement is for less than one year, a writing is no more necessary than red ink or tape. A consideration is, however, necessary. That is, each party must do something, or agree to do something, in connection with the ontract. Thus, if one of you should sign a written paper and deliver it to a manager, in which you promised to act for him in a certain part for six weeks at forty dollars a week, but he did not promise, either in the paper or verbally, to give you employment, neither party would be bound. For there

—A letter from a go C., contains the fol-ng to your last week as many more cop all the other dri Yesterday one ne told me he had b order of thirty-five cop of the demand."

The next season of Micro open at the Grand Opera Ho on September 14. The costus will be new. New ballets will be new. New ballets w feature. Three prominent prem engaged. Many surprising and cities will be added. But a few pard, the proprietors.

-THE MIRROR is asked to the interesting literary tributes
Poe, which were delivered on
the unveiling of the Actors' M
poet, in the Metropolitan Mus
May 4, are to be published,
will contain the full text of address by Hon. Algernon speech presenting the monum seum by Edwin Booth; the "The Mission and the Error Winter, read by

PROVINCIAL.

ICONTINUED FROM PIPTH PAGE.]

York Standard Dramatic co., week of 18th, business, W. J. Magee, as Benj. Blinker, in

ra House (Theodore L. Vates, manager):
s'a co. gave a very good performance 18th.
comb comb. gave good entertainments to
s, sist, sid, sid.
ra House: Billy Kersands' Minstrels to good

ora House: Billy Kernanda' Minstrels to good shi to 23d. tich Lodge, No. 33. B. P. O. E., was instituted Lodge, No. 33. B. P. O. E., was instituted in the latest term of the latest term of the latest term of the latest term of the latest la

my of Music (E. J. Matson, manager); Louis a Maid of Arran co, gave a tame p-riormance left sudiences 18th and 19th. Howard and a Ramblers greatly pleased good sized audic, 18th and 19th. Howard and KINGSTON.

Hall (Dubois and Michols, managers); The Dramatic to, closed a week's engagement, 18th and 18th and

all audienations are all audienations are all audienations are a unique performance to good Margaret Mather, supported by an evon, gave a splendid performance of Toba, she elicited much applause and one has prime favorite here, and the Boston Ideals close our

tre: On June of the new Bijou Theatre will y american performances of Kim in the Dark place; for the hemait of the Humane Societan formerly known as Putnam Musa Hall patently remodelled, and in now one of the ly appointed theatres that can be found, which formerly occupied the rear of the long attendes so as to seat 400 people, while house have been added. New and commonsus have been made, and the rear of the cle mined, so that the stage is completely from every seat in the house. The acquest the hall are perfect. The stage is of feet deep, with sunk foot-lights, border-lights, Drew is the manager.

in The Merry War, has a remarkably sweet compass and power. Miss Fielding, who wing evening, also has a very sweet voice, sick, the great German tragedienne, ap-a Medea. As I could not understand the Id not attend; but our German citizens, as in goodly numbers, considered the per-

sid not attend; but our German citizens, and is growlly sumbers, considered the persists treat.

Heage's Comedy oo, return engagement, next. Louis Wesley's Ead Boy is a vast imper that of Phil Greiner, who played the previous engagement.

Join's Circus, sust, gave a very unsatisfacture of the life tents. The afternoon to distinguished tents, and a delaye. In the content of the second tents of the second tents of the content tents, when every mother a son of us this maked, the concert fend came forth, the cover of an umbrelle, attempted to angued concert which would be given immediate occurrent was over. He was so severely he concluded we did not want any concert was. This ended the circus.

There is some talk of keeping Wheeler's the Summer as a cheap show. The requilipport of the second the Wild West at the Fair use 3 and 4, will probably draw crowda—ple a, Cease and Gilday are booked for the set.

I last west, presenting The Mascotte, adterchief and Pinafore to half-panic y, thirty and fifty cents. The "Standul found the front of the house sevies west. Helea Cooper made a pretigate part wery nicely; but I think the too large for a Mascotte. The guan kept the audience for the present the part was made to the present the part was made to the present the part was made to the present the present

f humor. His local gags were numerous and not one ma lest. The chorus, though small, is strong, and aided greatly in the presentation of the different operas. All in al., it is a very good co., considering the prices.

Areas: Forepaugh's Circus was attended by two large proveds ass. The ring attractions were in many respects new, and brought forth much applause. It will be sucked to apost of the menay-rie, as that is acknowledged the best in the country. The Wild West was at the fair Grounds soth and sixt, and drew large sudi-

Case: The Arae Walker co, will be at the Grand cast uset.—Hanager Sam Handerson, of Memorial Hall, has been under the weather with a bad cold, but, I am pleased to state, is out again.—The Gran Operaco, played to standing-room sist (circus night) and Manager Larry Reist was compelled to take his collar to milk.—The Synn, field Band gave a concert at Waldaer's Opera House acts.—The Summer assaon at Oreginas' Holl will open lune 6.—The co. not yet being completed, I am usable to send in names.—Manager Larry Reist issued an invitation to the children of the Oreginas' House to attend the Pinafore matines 3d. To say that they enjoyed it would be expressing it mildly, and I'll vesture to say that 'he school-rooms and play-grounds at the Orphans' Home are now ringing with "Hardly over," "Buttercup" and other cheatnut expressions.

Hardly ever," "Buttercup" and other cheatnut expensions.

SANDUSKY.

Biemiller's Opera Houre (William J. Stoffel, manager):
Manager Stoffel has again been assured that the people must cheap entertainments by playing fielen Desmond's co. all week to very full houses. The co. is very fair.

Miss Desmond, as Leah, was quite a revelation. People's Novelty co., suth, was quite a revelation. Was proposed that an authorism of the revelation of the stage at the constant play grant Lines Evana, Tune 3; Professor Bartholomew's Equine Paradox, week of June 15.

Caught On: Naind Queen at Grand week of 35th.—Dr. Carver and his band of Indiana attended the performance at Blact's, Friday evening. The red men messed to enjoy it heartily.

Arena: Dr. Carver abowed the Wild West to good crewda, considering the inclement weather.

PiQUA.

Adam Forepaugh's Circus gave two excellent per-

da, considering the inclement weather.

PIQUA.

am Forepangh's Circus gave two excellent perances 15th, to small crowds.

MOUNT VERNON.

advard Opera House (L. G. Hunt, manager);
People's Novelty co. came on a one-day notice, to testine asis, sad and a3d. Low prices.

It During her visit here last season, Lizzie yand she would be pleased to return and give a a performance for the public library of this city, them has manager this week informed the trustiles Event had decided to appear June 2.

formance for the public library of this city.

The wash and decided to appear June 2.

The wash and decided to appear June 2.

HAMILTON.

Touce (Meyers and Cornell, managers):

And the comb., to a fair house 18th, 19th;

Wild West, to large crowds 18th, 19th;

Count, and to the largest crowd of the

Lilly Clay's co. in An Adamless Eden appeared 32d, to a large audience, composed entirely of males. The performance during the first part was very good, but the last part An Adamless Eden was not only very tiresome, but vulgar. The orchestra, composed entirely of ladies, was the only redeeming feature of the entertainment. It comprised several very clever soloists, particularly the violin of Lilly Clay and the clagnet of Miss Coleman. This entertainment closed our season.

CHILLICUTH K.

Masonic Opera House (B. W. Orr, manager): Damon and Pythias was played 32d by the Lloyd Tragedy co., to poor business. William Lloyd as Damon was very effective, but his support was weak.

Item: The Mendelssohn Quintette Club, of Boston, is booked at Clough's Opera House for 29th.

"Leaf by leaf the roses fall." Another co., Miaco's H. D., fails to materialize (ayth), leaving not exactly countless thousands to mourn, but still a goodly number of our citizens to bewait the evil days upon which they seem to have latterly failen. After all, the poor, despised amateur seems destined to be an important factor in the amusement destines of the inhabitants in this section of the moral vineyard until the opening of the regular season.

OREGON.

Casino Opera House (A. S. Gross, manager): Louise Lester has scored a success in the opera of Martha, which was produced 13th. She sang the title role in an exquisite manner, and acted with her usual grace. The part of Lionel was finely rendered by Harry Gates. He sang magnifocently and achieved a triumph. Nancy fared well in the hands of Hartie Moore, Support good and houses large. Olivette, 25th.

New Market Theatre (J. P. Howe, manager): Baird's Minstrels, 13th and 16th, to packed houses.

PENNSYLVANIA

PITTSBURG.

Library Hall (Frederick A. Parke, manager): Boston Ideal Opera co. appeared last week in its popular repertory of light standard operas, which were, as usual, excellently rendered. This was the last important engagement of the co. under the management of Miss Ober. The week's business was very large. This house will now remain closed for professional engagements until the opening of the regular Fall and Winter season.

gagement of the co. under the management of Miss Ober. The week's business was very large. This house will now remain closed for professional engagements until the opening of the regular Fall and Winter season.

Opera House (John A. Elisler, manager): Only a Farmer's Daughter held the boards last week, and piayed to large and apparently delighted audiences. The play was staged superbly, and the principal members of the co. were fairly effective. California Minstrels sght; J. H. Keane June 7.

Academy (H. W. Williams, manager): Tannehill's Fun on the Bristol party did not do the business they deserved. The show was satisfactory, but the audiences were light. Lilly Clay's Female Burlesque co. rsth.

Harris' Museum (P. Harris, manager): Daniel Bandman played to good business last week. His support, with some exceptions, was but fair. The tragedian remains another week.

Sixth Street Meseum (Leon Long, manager): Business light; show ditto.

Items: Manager Parke has had his lease of Library Hall-axtended to July. 1887.—Adelaids Fitz-Allen, with the Bandmann co., is one of the most promising actresses on the stage. In experience she is but little better than an amateur, yet her work last week is deserving of the highest praise.—Late Manager Chalet, of Harris' Museum, who is but slowly recovering his health, will shortly be tendered a benefit by his friends in this city.—Geraldine Ulmar, of the Boston Ideals, left for Boston, sed. She will rejoin the co. carly next week.—Mrs. McDonald, mother of W. H. McDonald of the Ideals, came all the way from Steubenville, O., to see the performance of her son as the Captain in The Muskeeteers. Of course she was delighted.—J. A. Brady, ahead of the Wilbur Opera co., which appears at the Exposition Park Theatre June r, is in the city.—The Exposition Park Theatre use, is not be subject to affect the Summer-night concerning the part of the subject of part of the subject to part of the subject to five and the course of the gardens. The contract provided for the partners in the subsequ This he claimed was an ourrage that was not to be tolerated, and advised that he would advance enough to bring the co. to about twenty-five people, here, but more than that he would not do.—John A. Ellsler will soon leave for Long Brauch.—This is the lastweek of the season at the Academy.—Jenie Caleff's comb will be the next attraction at Harris' Museum.—The Exposition Park Theatre opens June r with the Wilbur Opera co.—The Boston Ideals will play one night stands through Pennsylvania during the present week.

Pennsylvania during the present week.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): New Dutch Pinafore was sung 18th and 19th to average good businests. With two exceptions, none of the members of the co. were familiar with the Pennsylvania Dutch dialect; but by hard study they all mastered the language, and the principals filled their roles very acceptably. The young man, however, who filled the part of Raiph Rackstraw, could be greatly improved upon. This is one of the main characters, and when a dummy fills the part the plav loses its good effect. Elwood Newhart, in his original character of Sir Joseph, carried off the honors and received several recalls. The chorus is strong. The ship scene is elegant; in fact, the firest effect ever produced on this stage. Kate Chapman's Concert co. 33d, to very light business.

Item: The prospects for a new opera house is on a hoom. There is but \$1,500 now to raise to make it a fact. The scheme is in the hands of some of our most enterprising professional people, and your correspondent feels certain this time it will be a "Go."

MEADVILLE.

Pullman and Dioresse Circums.

MEADVILLE.

Pullman and Dingess' Circus 23d, to good business.—
McCafferty's Wild West at the Fair Ground, June 2
and 2.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Pennsylvania Dutch Pinafore, under the management of Aschbach and Alexander, 2nd and 23d. The Sir Joseph Porter of E. L. Newhard has never been surpassed here either ig acting or vocalism. P. J. Euch, the Captain Corcoran, has a fine voice and was liberally applauded. Albert Moerk, as Ralph Rackstraw, was a perfect stick. He can neither sing nor act. Louise Eissing, as Josephine, won repeated applause by her fine singing and intelligent conception of the part. The Little Buttercup of Tilly Frank has never been approached upon our stage. With fair vocal and rare dramatic abilities, she gave the part of Buttercup a naivete difficult to excel. The marine drill of the lady members of the co. is something new and was well executed. As they played for the benefit of the Plymouth sufferers, the house was crowded. The managers will take the co. West during the Summer, but unless they reduce the number of people, which is at present twenty-eight, they will surely meet with disaster.

LANCASTER.

ple, which is at present twenty-eight, they will surely meet with disaster.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Corinne Merriemakers presented comic opera during last week to crowded houses. Little Corinne, as the star, sustained her roles admirably. The season is rapidly drawing to a close, and the proprietor will soon be ready to begin a number of improvements.

ERIE.

Opera House (William J. Sell, manager): The Floreace Elmore Dramatic co. closed a poor week, 33d, at ten, twenty and thirty cents. Ingomar, Lady Audley's Secret, Taming of the Shrew, Hidden Hand and Honeymoon were produced, and Miss Elmore as star created a very favorable impression; but her co, was not up to the standard, although as good as could be expected for the money. On the 33d, as an afterpiece Lapcashire Lass was played. Mrs. Kate Woods-Fiske, a young lady of this city who has gained quite a reputation as an amateur, and also as a writer for the press, made her debut with professionals on this occasion.

The house was packed. The lady played the leading part, Ruth Kirby, and surprised and delighted all her friends, who predict for her a successful future. The co. closed its season and disbanded.

New Manager: Charles O. White, the successful manager of White's Theatre, Detroit, has been selected to manage the Opera House. He will still retain management of the Detroit House, and consequently cannot give Erie all his attention.

agement of the Detroit House, and consequently cannot give Erie all his attention.

READING.

Grand Opera House (George M. Miller, manager): Jennie Calef, during the week of 18th, appeared in Little Muffets, Fanchon and Little Barefoot to large houses. She was liberally apr'auded and frequently called before the curtain. Lillie Hinton, Iune 4.

Academy of Music (John D. Mishler, manager): Prof. James H. Hautch's annual concert, 18th, to large house.

HARRISBURG.

The week has been barren of events, except the concert of the Mozart, which was given 18th, and proved to be one of the most artistic they have yet given. Madame Silverthorn, of this city, was a debutante on this occasion, and gave speedy proof of the cultured musician by the fine and equal rendition of the numbers assigned her. Her voice is a strong contralto, of full compass, and free of unpleasant qualities, being particularly good in the upper register. The chorus work was admirably done, and called forth applause warm and appreciative. The instrumental work was entrusted to an orchestra headed by William Stoll, Jr., late of the Germania Orchestra of Philadelphia, and was the gem of the entertainment.

OIL CLTY.

Opera House (Kane and Tracy, managers): J. K.

Opera House (Kane and Tracy, managers): J. K. Emmet appeared, 20th, in Fritz in Ireland, to a large house. He kept the audience in the best of humor all the evening.

RHODE ISLAND.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor):
McIntyre and Heath's Southern Minstrels closed a very
profitable week's engagement on Saturday night. The
audiences were large and the entertainment was firstclass. This week will be seen the New York Ideal
Opera co. in Patience, The Mascotte and Pinafore.
The best seat in the house for twenty-five cents.
Providence Opera House: The first part of last week
house was occupied by Jacques Kruger and co. in
Dreams. An excellent entertainment and well patronized. Rest of week Providence suffered once more by
having sprung upon it the first production of P. Q.,
which was P. Q. in every sense. George Cross seems
fated in having first productions for his benefits. Last
year he had the opera of Uncle Sam, which was a meas
of trash, and this time he fared no better. This week
the All-Star Dramatic co., under the management of
Henry C. Foater, will produce Moths, A Night in Rome,
Home, Day After the Wedding, Dora and Sweethearts
and Tom Cobb. Prices reduced to fifteen, twenty-five,
thirty-five and fifty cents.

Theatre Comique: Arrivals for the week are Le
Clair and Russell, Keating and Sands, Hogan Brothers,
Capitola Forrest, the Ventinis, Marie Sherman, Florence Mathews, James H. Roche and George B. Leale.
Friday afternoon and evening, benefit of John D. Hopkins.

Friday atternoon and evening, white, manager): Opening of the season Monday evening with Henry Chanfrau in Kit the Arkansas Traveller. Underlined are the Boston Theatre co. in Silver King and the Fantasma co. Items: McIntyre and Hesth and the Clipper Quartette left for Chicago Sunday evening.—Baraum here June 4.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager);
T. P. W. Minstrels closed the season here s₃d to a packed house.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager)'
The Bijou Opera co. opened 18th at panic prices for three nights, giving Mascotte, Olivette and Girofie-Giroffa, to enthusiastic houses, the parquet and dress-circle being literally jammed each night. Hamilton introduced in recalls Russell's "Old Sexton," Forster's "Suwanee River," and an air from Balfe's Zingarella. One of the audience called out for a second rendition of "The Old Sexton," seemingly infatuated about a funeral of some kind, perhaps the one described by your Ususher as a twenty-five-dollar funeral, which this lugubrious listener had probably taken stock in, and hoped soon to enjoy if Charon and the Styx were propitious. For the first time this season "Standing-room only" was conspicuous at the box-office each night.

Items: The Bijon Opera co.'s season closes at Hampton, Va., June 6. They will rest two weeks, when they will begin their Summer serson, opening probably at Saratoga, and make a tour of the different Summer resorts at panic prices.—The Misror is extensively quoted in Charleston, and its circulation is increasing weekly. Last Sunday both of our local papers quoted from its columns. The Sunday News reprinted in full the week's performances at the Academy of Music, and the Sunday Dispatch in its notice described Time Misrors and the art of acting."—The Academy of Music closes this week for the Summer.

TENNESSEE.

Opera House (J. O. Milsom, manager):
The May Festival by the Nashville Musical Union, soth and sist, with matinee, proved to be one of the most successful and enjoyable musical enterprises ever undertaken here. It is to be hoped it may lead to future good results. The orchestra, comprising several of the leading musicians of Cincinnati, with Michael Brand, Professor Brockhoven and others. The latter, the trainer and leader of this Union, was presented by some of the ladies of their chorus, with an elegant baton before the close of the last performance.

COLUMEIA.

Grand Opers House (H. P. Seavy, manager): The season closed soth with Milan Italian Opera co. in II Troystore. Good house. The cast was strong and the opera well rendered. Emma Romeldi as Leonora and opera well rendered to the was a properation opera NASHVILLE.

opera well rendered. Emma Romeldi as Leonora and Carrie Morse as Asucena were called before the curtain

TEXAS.

Pillot's Opera House (H. Greenwald and Son, managers): J. M. MacAllister, Wizard, gave three performances 15th and 16th. Average attendance. Wallack's Victor Durand co. for three nights and matinee, opening 25th.

VERMONT

VERMONT.

BELLOWS FALLS.
Union Hall (Edward D. Murphy, local manager): The Boston Theatre co. in Silver King appeared 23d, under local management of D. M. Murphy, to a small house. The play was fine throughout, and well deserved a crowded house. Mr. Coulter's recitation of his dream was exceptionally fine and brought forth great applause. He was well supported by Rachel Noah and Frank M. Burbeck.

VIRGINIA.

RICHMOND.

Theatre (Madame W. T. Powell, manageress): The Spring and Summer season opened auspiciously on the 18th, with the Standard Opera co, in Pinafore. The same co. gave The Mascotte and Olivette during the week's engagement to good houses. The Wiley-Golden Opera co, appears syth for two weeks, opening with their version of The Mascotte.

week's engagement to good houses. The Wiley-Golden Opera co. appears 25th for two weeks, opening with their version of The Mascotte.

PETERSBURG.

Academy of Musica (John B. Ege, manager): The second Petersburg Musical Festival will be held on the 27th, 28th and 29th. One of the most pleasant features of the Festival will be the gathering here of music loving people from all parts of the State. This, combined with the fame, elevation and instruction which must result from three days of continued communion with the greatest masters, ought to make the festival the most enjoyable event in the music annals of Petersburg. The great festival chorus will be composed of the following societies: Petersburg Musical Association, 32 voices; Lynchburg Mozart Association, 48 voices; Lynchburg Concordia Glee Club, 16 voices; Norfolk St. Ceciisa Society, 23 voices; Hampden Sidney College Musical Club, 25 voices; Farmville Handel Musical Association, 17 voices, giving a grand total of 212 voices. Of equal importance with the chorus, and constituting one of its most valuable adjuncts is the orchestra, composed of thirty picked artists, mostly members of the renowned Peabody Orchestra of Baltimore, while others of its members are distinguished soloists, among them Ernest Tent. violinist; H. M. Jungnickl, violoncello, and Joseph Beckel, contra bass. Then follows a rich galaxy of soloists. Preeminent among these is Mme. Teresa Carreno, the world-famed pianiste. The other great instrumental performer is Clarence Eddy, of Chicago, one of the foremost organists of the country. The prima-donna of the festival will be Mrs. Emma Aline Osgood, one of the foremost organists of the country. The prima-donna of the festival will be Mrs. Emma Detweller. mezzo soprano; Jessie Harvey, mezzo-contralto; Mrs. Henrietta Mills, contralto. Whitney Mackridge, of New York, has been engaged as the tenor of the Handel and Haydn Society of that city, will conduct all the concerts, and E. B. Aler has been selected accompanist. Thus it will be seen that the

material gathered for our festival leaves nothing to be d sired. Artistic success is assured; it remains for Petersburg's citizens, aided by friends from elsewhere in the State, to make it a financial success as well.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager):
Flora Moore, with her little Bunch of Keys, unlocked
the doors of the house at the beginning of the season,
and it was thought that she would return to lock them
at the close, 18th, but owing to later arrangements we
have an attractivn for 28th. Muss Moore in her Bunch
of Keys, assisted by Snaggs and Grimes, kept a goodsized audience in an aproar of applause the entire even-

ing.

Items: Prof. Griendier, late leader and musical director of the Bella Moore co., arrived in town Sunday. He expected to organize an orchestra, but finding no good material he will leave shortly for the East.—The head usher of the Academy, George W. Freeland, leaves us on the 23d for Columbus, O., where he will make his future home. Our best wishes go with him.

WISCONSIN.

WISCONSIN.

MILWAUKE.

Grand Opera House (R. L. Marsh, manager): W. J. Scanlan, the popular young Irish comedian, opened a three nights' engagement, 15th, in The Irish Minstrel. Mr. Scanlan was greeted by a large and well pleased audience, each of his songs being redemanded. With the exception of Shane-na-Lawn, all of Mr. Scanlan's pieces have been presented in this city, and commented upon in this paper. Support fair. The late Madison Square success, The Private Secretary, received its initial production in Milwauker, 18th, and continued through the week to crowded houses. The piece is rather overdrawn, as we don't think there was ever yet a man meek enough to stand all the rough handling that the Private Secretary gets without kicking back, but its very funny and keeps the audience in a roar. W. H. Gillette, M. A. Kennedy and Fanny Addison scored the success of the engagement, the remainder of the co. being only fair. The stage setting, as is usual at this house, was very fine. Tory Pastor, 30th and 31st, after which the house closes to prepare for the Summer opera season.

Academy of Music (Jacob Litt, manager): J. B. Polk presented his new comedy, Mixed Pickles, 17th, to poor business. The piece drags; is not startlingly funny, and it may be that the slimness of the audience had something to do with the listlessness of the actors. Co. only fair.

Items: The attractions at Slensby's have not been up to the usual standard.—The Historical Carnivul at the Dime Museum has been a decided success so far as attendance is concerned.—W. J. Scanlan will play Shane-na-Lawn entirely next season.—J. B. Polk was offered \$4,000 for Mixed Pickles in Chicago last week, according to report. He should have taken it.—The ladies of the Musical Society's chorus will present Suppe's operette The Boarding School, in two acts, 56th and 57th.—The grand musical festival which takes place here in June, promises to be a great success.—Colonel Robert G. lagersoll and daughter Maud, and J. N. Baker, of Washington, occupied a box at The Pr

anght train for St. Paul.—The Madison Square co. will give two performances of The Private Secretary on Sunday. This is something unusual.

PORTAGE.

Dullaghan's Opera House (James Dullaghan, manager): Grace Hawthorne played a return engagement, 15th, to a good audience. The play Quirinal does not compare favorably with her Camille, but it gives her fine opportunity to display her splendid emotional powers. Mr. Clifton as Lord Huntington was very fine. Support fine.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Yank Newell's Madison Square (?) Theatre co. played a week's engagement at low prices. Ten and twenty cents drew crow ed house. The co., with a few exceptions, is a very good one. The plays presented were Hazel Kirke, Esmeralda, Leah, East Lynne, Fanchon and Ingomar. None of the co. are put forward in the various casts as stars, and yet several of them silernate in assuming leading loles, as they seem best adapted to the characters. Maude Mellville as Hazel Kirke and Esmeralda. Pearl Melville as Lady Isabel, G. Irennaine as Rudolph in Leah, and Gus Raymon as Pitt. cus Green in Hazel Kirke, gave general satisfaction.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): Januuschek, 12th, in Zillah, played a return engagement to a very good house. She needs no criticism, it is sufficient to say that she held her audience spell-bound, and was recalled at the close of every act. Support is exceptionally strong. Grace Hawthorne. 18th, in Queens—return engagement to fair business. Too much cannot be said in praise of Miss Hawthorne as an emotional actress. Her power over an audience is wonderful. Miss Hawthorne has never, on her visits here received the patronage she deserved, but we feel sure our public will recognize her worth on some future occasion. Mr. Clifton, her leading man must be accredited with good work.

Arena: Doris' Circus is billed for June 2.

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OSHKOSH.

Grand Opera House (R. L. Marsh, manager): Hungarian Gypsy Band, 22d, to a beggarly house. Audience delighted.

Turner Opera House (A. von Kaas, manager): The Milwauk e German Stadt Theatre co played light comedy to a full house, 17th. A co. travelling under the name of the Madison Square co., and under the management of H. A. Wickham, is booked for the week of June 8, to play Esmeralda, Hazel Kirke, Banker's Daughter, etc., at the very lowest prices—ten and twenty cents. This co. has been playing to packed houses at Fond du Lac and other places.

CANADA

CANADA.

HAMILTON.

Grand Opera House (J. M., Lathrop, manager):
Warm weather having set in, Summer "snapa" are now in order. Pauline Markham began a week's engagement 18th, presenting the threadbare Ticket-of-Leve Man and I wo Orphans. Business was bad, but she did not fill out the engagement. McDowell Comedy co, June 1, 2. Manager Lathrop takes a benefit June 2. He deserves a bumper house for the pains he has taken to secure good attractions for his patrons.

Arena: F. A. Robbins' Circus pitched its tents 19th and gave an excellent ring performance to good business.

WINNIPEG.

Princess Opera House (C. W. Sharpe, manager):
Mme. Janauschek completed her four-nights' engagement sist, presenting Zillah, Mother and Son, Mary Stuart and My Life. Large and fashionable audi-

ST. CATHARINES.
St. Catharines Theatre (H. G. Hunt, manager):
The Silver King co. to a large house 23d. Theatrical
matters have been extremely dull here for the last three
months, the management not being disposed to bring
cos to the city until a better patronage is assured than
has prevailed for this season.

has prevailed for this season.

Crand Opera House (J. H. Davidson, manager):
The Silver King was presented at the usher's benefit, soth, before a large audience. J. F. Brien ane Helen Blythe as Wilfred and Nellie Denver, acted well and were supported by a good co. Mendelssohn Quintette Club June 2.

Personal: Helen Blythe (Mrs. Brien) spent her young days in this city with her father, Capt. Blye, who is now a resident of New York City.

now a resident of New York City.

MONTREAL.

Academy of Music (Henry Thomas, manager): Lawrence Barrett filled a week's engagement, opening 18th, in Francesca da kimini, and drew but fair houses. Marie Wainright is a handsome woman. She won the hearts of all by her pleasing acting. The co. gave good support to the star.

Opera House: Romany Rve was played all week by the stock co., and, as usual, drew the largest share of patronage. W. H. Lytell made a capital Boss Knivett. At the last performance he was substituted by J. Bonny who is a genuine favorite here. Rock-bottom prices. Royal Museum: The Wilbur Opera co. sang Little Duke. Estrella, Girofle-Girofla and other operas week of 18th. They mer with fair success.

of 18th. They mer with fair success.

TORONTO.

Grand Opera House (O. B. Sheppard, manager);
House closed week of 18th. E. A. McDowell's co. opens a week's engagement this afternoon, 25th. Special Queen's Birthday matinee. The repertoire announced is Snowball, Private Secretary. Caste and Shaughraun. The latter piece will be produced next Saturday evening, on which occasion Manager Shepard will take a benefit. This is the last week of the regular season, The house has had a fairly successful season, nearly all the attractions that appeared made money. Such plays as The Silver King, Wages of Sin, Shadows of a Great City, Lights o' Londop and Romany Rye drew largely.

Shadows of a Great City, Lights o' Londop and Romany Rye drew largely.

Montford's Museum (H. L. Montford, manager): The Albert W. Aiken Dramatic co. appeared in Lost in Paria and other sensational dramas, during week of 18th Good houses were the rule and the entertainments provided seemed to be appreciated. Irene Taylor's co. in Streets of London, opened a week's engagement, 25th.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

DRAMATIC COMPARIES.

A MOUNTAIN PINK CO. (Laura E. Dainty): Leadville, 28, 29, 30

AIMER: San Francisco, 25, two weeks: San Jose, June 9; Stockton, 10: Woodland, 11; Sacramento, 12, 13; Virginia City, Nev., 15; Carson, 17: Salt Lake, Urah, 18, 19, 20.

ATKINSON'S BAD BOY CO. No. 1: San José, Cal., 29, 30.

ATKINSON'S BAD BOY CO. No. 2: San José, Cal., 29, 30.

BEASON.

DAN SULLY'S CORNER GROCERY: N. Y. City, 25, week Close.

DRAPER'S UNCLE TOM CO.: Soringfield, Ill., 28, 28.

DRAPER'S UNCLE TOM CO.: Springfield, Ill., 27, 28.

DRIMAN THOMPSON: lowa City, la., June 1; Des Moines, 2; Omaba, Neb., 2; Fremont, 4; Grand Island, 5; Cheyenne, Wyo., 6; Central City, Col., 9; Georgetown, 10; Colorado Springs, 11; Pueblo, 13; Salt Lake, Utah. 15, 16; Ogden, 17; San Francisco, 22, three weeks; Portland, Ore., July 20, week.

DICKSON'S SKRICH LLUE: St. Louis, 25, week.

weeks; Portland, Ore., July 30, week.

Dickson's Skrich Club: St. Louis, 25, week.

E. A. McDowell's Co.: Toronto, 25, week; Hamilton,
June 1; London, 3, 4; Chatham, 5, 6; St. Thomas,
7, 8.

ESMERALDA CO.: Brooklyn, E. D., 25, week.

EFFIE ALISLER: Chicago, 25, week; Buffalo, June 1,
week.

ETHEL TUCKER: Quincy, Ill., 25, week; Louisville, June 1, week.

FANNY DAYENPORT: San Francisco, June 1, two weeks.

FANNY LOUISE BUCKINGHAM: Denver, June 1, week.
FOSTEN'S DRAMATIC CO.: Providence, 25, week.
FLOY CROWELL: Chelsea, Mass., 25, week; Fall River,
June 1, week, Mariboro, 8, week.

FRANK MAYO: N. Y. City, 18, two weeks—Close.
GRACE HAWTHORNE: Council Bluffs, Ia., 28, 29, 30;
Yankton, D. T., June 1, 2; Sioux City., Ia., 3, 4;
Omaha, 5, 6.
GILDAY'S COLLARS AND CUFFS: Newark, N. J., 25,
week; Toledo, O., June 1, week; Chicago, 15, two
weeks.

GLASSFORD CO.: Buffalo, 25, week.

weeks.

GLASSFORD Co.: Buffalo, 25, week.

HENRY CHANFRAU: Providence, 25, week; Worcester,

Mass., June 1, week.

HARRISON-GOURLAY Co.: N. Y. City, 25, week.

HARRIGAN'S Co.: Boston, 18, two weeks; Philadelphia, 25,

week; Brooklyn, June 1, two weeks.

HOOF OF GOLD: Troy, 25, week; Montreal, June 1,

week.

week; Brooklyn, June 1, two weeks.

Hoop of Gold: Troy, 25, week; Montreal, June 1,
week.

Helen Desmond: Indianapolis, 25, two weeks.

Heren Desmond: Indianapolis, 25, two weeks.

Heren Desmond: Indianapolis, 25, two weeks.

Heren Server S

Close.

KNICHTS (Mr. and Mrs. George S.): Orange, N. J., 25; Paterson, 29, 30.

KATE CLAXTON: Chicago, 25, week; N. Y. City, June KIRALFYS' BLACK CROOK Co.: Philadelphia, 11, three

KIRALFYS' BLACK CROOK Co.: Philadelphia, 17, three weeks.

KITTIE RHOADES: Fernandina, Fla., 25, week; Brunswick, Ga., June 1, week,
KATHERINE ROGERS: Bridgeport, Ct., June 1, week;
Providence, 8, week.
LESTER WALLACK: Brooklyn, 25, week.
LOTTIE CHURCH'S Co.: Buffalo, 25, week,
Lizzie Evans: Chicago, 25, week; La Rue, O., June 1;
Mt. Vernon, 2; Springfield, 3; Cleveland, 4, 5, 6,
Lizzie May Ulmer: Brockton, Mass., 30; Calais, Me.,
June 1; Houlton, 2; Frederickton, N. B., 3; St. John,
4, 5, 6; Halifax, N. S., week.
Lillie Hinton: Reading, Pa., 25, week; Gettysburg,
June 1, 2, 3.

June 1. 2, 3.
LITTLE NUGGETS Co.: Louisville, 25, week.
LLOYD TRACEDY Co.: Indianapolis, June 1, week.
MCKEE RANKIN'S Co.: San Francisco, 18, two v San Jose, June 1, 2.

MARGARET MATHER: Montreal, 25, week; St. Albans, Vt., June 1; Montpelier, 2; Bellows Fails, 3; Brattleboro, 4; Keene, N. H., 5; Athol, Mass., 6—close.

MARBURY OF BROW Co. San Francisco Junes, three

AV-OVERTON Co.: San Francisco, Ju MAUBURY-OVERTON CO.: San Francisco, June V.
weeks.
Milton Nobles: N. Y. City, 25, week.
Mestayre's We, Us & Co.: Boston, May 18, three
weeks; San Francisco, June 13.
MAUDE GRANGER: Albany, 25, week; Troy, June 1,
week; Montreal, 8, week; Rochester, 15, week.
MAUDE ATKINSON: Decatur, Ill., 25, week; Terre Haute,
Ind., June 1. week.
Mugg's Landing Co.: Rochester, N. Y., 25, week; N.
Adams, Mass., June 1, 2; Fitchburg, 3; Orange, N.J.,
4; Brattleboro, Vt., 5, 6.
N. C. Goodwin: Boston, 25, two weeks.

N. C. GOODWIN: Boston, 95, two weeks.

ONLY A FARMER'S DAUGHTER (Joseph Frank, manager):
Bloomsburg, Pa., 28; Archibald, 20; Honesdale, 30;
Galt, Ont., June 22 (open Fall season).

OWEN FAWCETT: Marshall, Mich., 28; Battle Creek, 39.

Owen Fawcett: Marshall, Mich., 28; Battle Creek, 29, 30; Charlotte, June 4.

Only a Woman's Heart Co. (Newton Beers): Orillia, Ont., 28; Lindsay, 20; Peterboro, 30; Port Hope, June 1; Coburg, 2.

Old Would Gem Co.: Cincinnati, 25, week.

Private Secretary and Professor Co. (W. H. Gillette): Des Moines, Ia., 28; Omaha., Neb., 29, 30, Lincoln, June 1; Atchison, Kas., 2; Topeka, 3; Kansas City, 4, 5, 6; Cheyenne W. T., 8; Denver, 9 to 23; Colorado Springs, 15, 16; Pueblo, 17; Leadville, 18, 19, 20; Ogden, Utah, 22; Salt Lake, 21 to 29; Virginia City, New, 30, July 1; Carson City, 2; Reno, 3, 4; San Francisco, 5, two weeks.

Power of Money Co.: Chicago, June 8.

Rhea: Chicago, 25, week. Battle Creek, Mich., June 4.

Rose Coghlan: N. Y. City, June 1, week; Robert McWade: Grand Haven, Mich., 28; Grand Rapids, 20, 30.

Silvar King Co.: London, Ont., 22, 28; St. Thomas.

ROBERT 35.C. WADE.

Rapids, 29, 30.

SILVER KING CO.: Loudon, Ont., 27, 28; St. Thomas, 29; Chatham, 30; Detroit, June 1, week; Adrian, Mich., 8; Toledo, O., 9 to 13.

SEALED INSTRUCTIONS CO.: Chicago, June 8, three weeks.

STRATEGISTS CO.: Detroit, 25, week.

STRANGLERS OF PARIS: Albany, 25, week; Rochester, June 1, week.

STRANGLERS OF PARIS: Albany, 25, week; Rochester, June 1, week.

STANDABD DRAMATIC CO.: Tonawanda, N. Y., 25, week; Meadville, Pa., June 1, week; Newcastle, 8, week; Corry, 15, week.

T. W. Kerne: Saginaw, Mich., 28; Bay City, 29; Port Huron, 30.

TAVERNIER CO.: Flint, Mich., 25, week.

THORNE'S BLACK FLAG CO.: Chicago, 25, week.

UNCLE TOM'S CABIN (Howard's): Philadelphia, June 1, week.

week.
ULLIE AKERSTROM: Northampton, Mass., 25, week.
W. J. SCANLAN: Adrian, 28; Ypsilanti, 29; Ann Arbor,

W. J. SCANLAN: Adrian, 28; Ypsilanti, 29; Ann Ardon, 20-close.
W. E. Sheridan: Philadelphia, June 1, week.
Weston Brothers: Albany. 25, week; Buffalo, June 1, week; Philadelphia. 8, week.
Waite's Dramatic Co.: Goshen, 25, week; Constantine, Mich., June 1, week.
Wilbur Dramatic Co.: Ironton, O., 25, week.
Zozo: Montreal, 25, week; Ottawa, June 1, 2, 3; Brockville, 4, 5, 6; Kingston, 8, 9, 105, Belleville, 11, 12, 13; Brooklyn, 22, week.
Zor Gayton: Ft. Scott, Kas., June 3, 4.

OPERA AND CONCERT COMPANIES. ALICE OATES: Lawrence, Mass., 28, 29, 30; Boston, June 1, week.
ARION BELL-RINGERS: Davenbort, Ia., 25, week.
BOSTON IDEAL OPERA CO.: Ithaca, N. Y., 29; Auburn,

30.

BIJOU OPERA Co.: Wilmington, N. C., 27, 28; Goldsboro, 29; Kingston, 30; Elizabeth City, June 1, 2; Newberne, 3, 4; Hampton, Va., 5, 6—close.

BENNNTT-MOULTON OPERA Co.: Poughkeepsie, N. Y., 25, week; Springfield, Mass., June 1, week.

CARLETON'S ENGLISH OPERA Co.: Montreal, 25, two CORINNE MERRIEMAKERS: N. Y. City, 25, week; Boston (Museum). June 1, two weeks; Providence, 15,

weck.
CAMILLA URSO: Galesburg, Ill., 99.
DUTCH PINAFORE Co.: Shamokin, Pa., 29, 30; Reading,
June 1. 8.
EUSTIS' BURLESQUE Co.: Worcester, Mass., June 22, FAY TEMPLETON OPERA Co.: New Orleans, 25, two

FAY TEMPLETON OPERA CO.: New Orleans, 35, two weeks.
Ford's Opera Co.: Chicago, 25, week.
Grau's Opera Co.: Chicago, 25, week.
Grau's French Opera Co.: Chicago, 18, two weeks;
Milwankee, June 1, week; Montreal, 8, three weeks.
HARRIS OPERA Co.: Wilmington, Del, 25, week.
HOLLYWOOD OPERA Co.: Logansport, Ind., 25, week;
Cleveland, June 1, week.
MILAN OPERA Co: Louisville, 25 to 28; Lexington, 20, 30; Cincinnati, June 1, four weeks.
MEXICAN TYPICAL ORCHESTRA: Dayton, O., 28; Indianapolis, 20; St. Louis, June 1, week.
MCGIBENY FAMILY: Ravenna, U., 28; Hudson, 29; Alliance, 30; New Philadelphia, June 1; Canal Dover, 2; Uhrichsville, 2; Cadiz, 4.
MILLER'S OPERA CO: Bangor, Me., June 1, week.
MENDELSSONN QUINTETTE CLUB: Parkersburg, W. Va., 28; Chillicothe, O., 29.
LILLIAN RUSSELL: N. Y. City (Casino)—indefinite season.

Beason.

LUCIER CONCERT Co.: Skowhegan, Me., 98, 99, 30;

Hallowell, June 1, 2; Richmond, 3, 4; Gardiner, 5, 6.

RIMEMART OPERA Co.: Louisville, 25, week; Dayton, O,

June 1, week; Cleveland, 8, week; Toledo, 15, week.

STANDARD OPERA Co.: Lynchburg, Va., 25, week.

ST. QUINTEN OPERA Co.: Cleveland, O., 25,

weeks.
THEODORE THOMAS CONCERTS: Denver, June 8; Council Bluffs, Ia., 9.
THOMPSON OPERA Co.: St. Louis, April 27, six weeks.
WILBUR OPERA Co.: Richmond, Va., 25, two weeks.
WILBUR-GOLDEN OPERA CO.: Baltimore, 24, two weeks.

MINSTREL COMPANIES. Barlow-Wilson: St. Paul, 28, 29, 30.
Billy Krrsands: Rochester, 25, week; Buffalo, June 1,
week; Toronto, 8, week.
California: Pittsburg, 25, week; Cincinnati, June 1,

week.
Fulton's: Birmingham, Ala., June 1, week.
HENDERSON's: St. Louis, 25, week; Chicago, June 1, week.

HAVERLY'S: Detroit, 29, 30; Toledo, June 1; Jackson, Mich., 2; Saginaw, 3; Bay City, 4; Muskegon, 5; Milwaukee, 6, 7; Chicago, 8, week.

HI HENRY: Bridgeton, N. J., 28; Millville, 20; Salem., 30; Lancaster, Pa., June 1; York, 2; Columbia, 3; Reading, 4; Lebanon, 5; Easton, 6.

KANE'S: Rochester, 25, week.

LESTER AND ALLEN'S: Newark, 25, week.

VARIETY COMPANIES.

BRYANT, RICHMOND, SHEEHAN AND COYNE: Paterson, N. J., 25, week; Brooklyn, June 1, week; N. Y. SON, N. J., 25, week; Brooklyn, June 1, week; N. Y. City, 8, week.
CHARLES T. ELLIS: Philadelphia, June, 1, week.
CHARLES FOSTELLE: New Orleans, June 1, two weeks.
FURSMAN Co: Springfield, Mo., 25.
GRAY-STEPHENS CO.: N. Y. City, 25, week; Brooklyn, June 1, week. A Siddons' Mastodons: Minneapolis, 25, week; Chi-

IDA SIDDONS' MASTODONS: Minneapolis, 25, week; Chicago, June 1, two weeks.

LANG'S COMEDY CO.: Waterbury, Ct., 24, week; New Haven, June 1, week.

LEDNIZO BROTHERS: Troy, N. Y., 25, week.

LILLY CLAY'S ADAMLESS EDEN: N. Y. City, June 1,

three weeks.

PROPLE'S NOVELTY Co.: Pittsburg, 95, week.

SILBON'S CUPID Co.: N. Y. City, 95, two weeks

TONY PASTOR'S OWN Co.: Detroit, 88; Milwau

31: rest: Chicago, June 8, two weeks.

YANK NEWELL: Denver, 95, two weeks. MISCELLANEOUS.

Howorth's Hibernica: Fall River, Mass., 20.
Professor George Bartholomew's Equine Paradox:
Cincinnati, 13, three weeks. cinnati, 18, three w

CIRCUSES.

CIRCUSES.

ADAM FOREFAUGH'S: Kokomo, Ind., 58; Peru, 50; Logansport, 30; Chicago, June 1, ten days; So. Bend, Ind., 13; Goshen, 11; Kendallville, 16; Kalamasoo, Mich., 17; Grand Rapids, 18; Reed City, 10; Manistee, 50; Flint, 22; Bay City, 23; E. Saginaw, 24; St. Louis, 25; Ionia, 26; Lansing, 27; Detroit, 20; Toiedo, O., 30; Jackson, Mich., July 1; Yosilanti, 2; Hillsdale, 3; Ft. Wayne, Ind., 4; Plymouth, 6; Valparaiso, 7; Waukegan, Ill., 8; Fond du Lac, Wis., 9; Green Bay. 10.

7; Waukegan, Ill., 3; Fond du Lac, Wis., 9; Green Bay, 10.

BARNUM'S: New Haven, 28; Worcester, Mass., June 2; Providence, 4; Boston, 8, week; Lynn, Mass., 24.

BARRETT'S: Denver, June 1.

BUFFALO BILL: Chicago, 25, week; Fort Wayne, June

Traverse City, 13; St. Ignace, 25; Merquette, 16; Flint,

Traverse City, 13; St. Ignace, 15; Marquette, 16; Flint, 24.

Cour's Equescurriculum: Washington, 25, week; Williamsport, Pa., June 1, week; Utica, N. Y., 8, week, Cottema's Wild Wast: Louisiana, Mo., 28; Quincy, Ill., 20, 30; Macomb, June 1; Galesburg, 2, 3; Monmouth, 4; Burlington, La., 5, 6; Davenport, 8, 9; Rock Island, Ill., 10, 11; Eterling, 12; Aurora, 13; Streator, 15; Ottawa, 16, 17.

Dorris' Winona, Minn., 28; Hastings, 20; St. Paul, 30; Stillwater, June 1; Battle Creek, Mich., 18.

Frank Robsins': Peterboro, Ont., 28; Port Hope, 20; Bowmansville, 20; Brighton, June 1; Trenton, 2; Picton, 3; Belleville, 4; Sterling, 5; Napanee, 6; Kingston, 8; Ganaaoque, 9; Brockville, 10; Prescott, 11; Morrisburg, 12; Corowall, 12; Ottawa, 15; Alexandria, 16; Montreal, 17, 18.

KING-BURKE: Parsons, Kas., June 1; Ft. Scott, 4.

Lee-Scrinner: La Porte, Ind., 28.

Kobinson's: St. Joe, 26, 26; 28; Ft. Scott, Kas., 30; Fremont, Neb., June 6.

Sells': Elgin, Ill., 28; Kenosha, Wis., 20; Milwaukee, 30; Appleton, Wis., June 1; Ripon. 2; Beaver Dam, 3; Portage, 4; Necedah, 5; Nparta, 6; Winosa, 9; Rewing, 10; Hasterbill, 20; Lawrence, June 1; Wootn, 2; Lowell, 1; Nashua, N. H., 4; Manchester, 5; Concord. 6.

Victor Hugo.

What may be called the extrinsic facts of the career of the great Frenchman may be summarized briefly in the statement that he was properly the Count Victor-Marie Hugo, Senator and a Member of the Academy. He was born at Besançon, Feb. 26, 1802; the son of Joseph Leopold Siegisbert Hugo, of Nancy; elected to the Academy June 3, 1841; named a poet of France, April 15, 1845, member of the Constituent Assembly for Paris, June 4, 1848, and of the Legislative Assembly for the Department of the Seine. On the success of Louis Napoleon's coup d'etat he was exiled in December, 1851. Returning on the downfall of the Empire, nineteen years afterward, he was elected to the National Assembly for the Seine, Feb. 8, 1871, and resigned March 8. He was elected to the Senate Jan. 30, 1876. He was made a Chevalier of the Legion of Honor, April 26, 1825, and an officer July 8,

As the giant progenitor of the modern drama, Victor Hugo is entitled to special notice in this journal. When he began his course as a playwright the French drama lay prostrate on an arid plain of mechanism and commonplace, without bud, blossom or leaf promising a fruitful life. The classic dramatists and playwriters who flourished in his early day were men of routine and subserviency to

In 1827 he published his pronunciamento in the preface to Cromwell, a play in which Talma had hoped to appear, breaking definitely with the following of Aristotle and Racine and declaring: "All that is in Nature is in Art; the drama results from the combination of the sublime, and the grotesque and the drama is the expression of the modern epoch."
Cromwell was ridiculed and applauded by the par isans of the two schools. Hernani, delivered on the 1st of October, 1829,

unfurled the banner of Romanticism in a blazon that could not be mistaken. Put in re-

hearsed at the Comedie Française, the actors mecalicurated at the principal parts. Mile.

Mars specially so persecuted Hugo that he had to demand her role of her to give it to her young and pretty rival, Louise Despreaux. This brought her to her senses, and Feb. 25, 1830, was the field day of the chieftain of new dramatic campaign. The scene worth describing, considering the important consequence dependent on the issue.

Hugo rallied a clique from the studios to fill the parterre and upper gallery. Romanticists, dressed in every style save that in vogue, led by Gautier in a scarlet satin waistcoat, with hair reaching to his loins; Balzac, Berlioz, Vivier, Boulanger and others of the faithful assembled at I P.M. and admitted at 3 P.M., eered, pelted and at times assaulted by

A strong performance ensued. At the close Mame, the publisher, called Hugo out, dragged him into a tobacconi t's shop, and fairly forced him to sign a receipt for 6,000 francs. "Wait till the curtain falls," said Hugo. "No, no; you will want 10,000 then," insisted Mame, and the author who had entered the theatre with precisely fifty francs in the world went back to see Mile. Mars' great'scene in the last

ct received with wild applause.

Need the readers of a dramatic journal wonder that we make a record of an author who followed an opening so decisive with works of so splendid and enduring a prestige as Le s'Amuse (1832), Lucrece Borgia and Marie Tudor (1833), Ruy Blas (1838), and Les Burgraves (1843).

Partaking of the romantic melodrama and rich coloring of his plays, we may properly refer to his great drama, Notre Dame de Paris, (1830-31), the author locking himself up with a big bottle of ink and a dozen dressing gowns, having put away his clothes lest he should be tempted from his room.

In 1862 "Les Miserables," which had long

been announced, appeared simultaneously in nine different languages, one edition reaching

a sale of 150,000 copies.

We have thus traversed rapidly the domain of the drama of which Victor Hugo was lord paramount While he cannot be honestly ranked with Æschylus, Moliere, Goethe and Shakespeare, in compass and scope of drama-tic power, Victor Hugo may claim a place with the great iconoclasts and pioneers of first-rate intellectual force and persistency, who impress themselves deeply upon the liter ature of their country and conquer the concur-rence and obeisance of the world.

Recollections of Ryder.

The recent death of John Ryder has recalled to my memory very vividly the occasion when I first beheld him. I was a very small boy when I was taken to see the pantomime of Harlequin William Tell, at Drury Lane, in the year 1843 (January). The pantomime was preceded by King John, with Macready in the principal part. Fancy, ye modern holidaymakers, a five-act tragedy followed by a pantomime! Now-a-days, at the same :heatre, the pantomime occupies the entire evening. Ryder played Cardinal Pandulph. Little did I think that, forty years subsequently, I should form one of a circle of listeners at the club, the while the veteran actor poured forth a stream of anecdotes of his theatrical career, related as only he could tell them. The charge is frequently made that actors are somewhat disappointing when encountered in society. However this may be, I have never met actors with any experience who were not amusing in the highest degree when discoursing on what they naturally understand-their profession and the history of their early struggles and experiences. Accustomed to study effect, they are capital anecdote tellers, never missing the point, and leaving off when the cimax is reached. On Ryder's arrival in London, he had an interview with Charles Kemble, who proposed that he should make his first appearance as Romeo. Ryder objected, on the ground that he was too tall. Kemble rose from his chair, and extending his arms and drawing himself up to his full height, exclaimed: "Too tall, sir; look at me! I have played Romeo scores of times." Ryder made no response, but considered that the public would condone much in a Kemble that it would not excuse in a novice. Ryder eventually appeared at Drury Lane in As You Like It, in the character of the Banished Duke. On the occasion to which I have referred, Phelps played Hubert, Helen Faucit. Constance; Elton, Salisbury, and James Anderson the Bastard Faulconbridge. I am frequently asked by members of the rising generation whether we have better actors now than we had thirty and forty years ago. My reply is always the same : that different types flourish at different periods. Thus I can recall no actress in the past who can be compared with Mrs. Bancroft. There is no actress of our day who resembles Mrs. Keeley. Then the style of acting is completely changed. Were The Lady of Lyons played now at a West End theatre in the "stagey" manner formerly dopted (the only way, in my opinion, it should be played), the representatives of Claude and Pauline would be received with shours of laughter and derision. What is called the natural manner is adopted and the result is a misfit. When London Assurance was revived at the Prince of Wales' Theatre under the Gay Spanker was played in the modern style. The famous description of the hunt was spoken by Mrs. Kendal, seated at a drawing-room table, precisely as a lady in real life would relate the incident, and the effect was nil! Mrs. Nisbett was accustomed to deliver the lines close to the footlights, with eyes fixed on the audience, and at the close would cross from left to right, and back again, cracking her whip as she did so. The effect was electrical. All honor to the exponents of the modern realistic school of cting, but dramas written under different con-

ditions must be acted in a different manner.

There is no actor of the present day who at all

resembles James Anderson, with his magnifi-

cent elocution, which echoed through Drury

Lane two-ind-forty years ago. By the way, it is a singular fact that actors who have

reached the topmost rung of the professional ladder have never been remarkable for elocu-

Edmund Kean could not speak half a dozen lines without temporarily losing his voice. On the occasion of his first appearance as Shylock at Drury Lane, in 1814, he was chased by the stage manager from the stage to his dressing-room with continual supplies of oranges, fears being entertained that the marvellous success which was then being achieved would be marred by complete voice. Macready, with his jerky, disjointed mode of utterance, was not a model of locution; and the most devoted admirers of Henry Irving would scarcely hold him up as a perfect elocutionist. These men succeeded, in spite of this defect, by the sheer force of genius and brains. The most excellent samples of elocution in my experience have been James Anderson, John Vandenhoff, Gustavus Brooke, John Canada and Cooper (utility John), and Hermann Vezin. Charles Young is reported to have been re-nowned for his musical elocution; yet none of these actors attained the topmost rank. I can only compare the tones of Vandenhoff to tomed to boast, and with reason, of the excel-lence of modern representations, so far as

tomed to boast, and with reason, of the excellence of modern representations, so far as scenery and costumes are concerned; but nothing could surpass the magnificence and correctness of the mounting of King John, under the direction of Macready. Plays which I have witnessed at long subsequent dates are blurred and indistinct in my memory; but the recollection of that evening is as vivid as though I had witnessed the play a month ago. I can still hear in imagination the pathetic tones of Helen Faucit as, seated upon the floor of the stage, she exclaimed: "Here is my throne; bid kings come bow to it."

I can see the citizens on the walls of Angiers (admirably trained supers) as they watch with excited gestures the approach of the English host. The evening was an epoch in my dramatic experience. Ryder always received a round of applause for his make up of Salemenes in Byron's play of Sardanapalus, when it was produced by Charles Kean at the Princess' Theatre. He might have walked from one end of ancient Nineveh to the other without exciting remark. He was a truculent-looking Ironbrace in Used Up, and constituted an admirable foil to the slim figure of Charles Mathews in the character of Sir Charles Coldstream. His Macduff, though somewhat coarse and wanting in the pathos with which Mr. Phelps was accustomed to invest the part, was of considerable merit, and so fierce in Mr. Phelps was accustomed to invest the part, was of considerable merit, and so fierce in the final scene that a spectator ignorant of the termination of the play(if that is possible) could have no doubt of the result of the combat with the puny representative of Macbeth—Charles Kean. Apropos of Phelps, I witnessed his performance of Macduff to the Macbeth of Macready on the occasion of his farewell at Drury Lane in 1851. At the end of the fourth act, after the great scene, in which Macduff bewails the loss of his wife and children, there was a universal call for Phelps, but the actor modestly (and properly) declined to appear, considering that all the honors of that evening rightly belonged to his old chief. Ryder was very good as the brusque Colonet in The Lancers, in which David Fisher made his first appearance from Glasgow in 1853. This is the same character which Mr. Hare plays so effectively in The Queen's Shilling, another version of the same piece. Ryder was admirable as Gabor, in Lord Byron's play of Werner. This play seems to have died with Macready. Only one word can describe his performance of Werner—perfection; Creswtck was Ulric—a noteworthy .trio. It seems but yesterday that I was seated in the Haymarket pit, watching with delight Miss Neilson as Juliet; Charles Harcourt the Mercuito (his best part); while in a private box was seated Ryder in earnest converse with Tom Taylor. The play of Anne Boleyn was at that time in rehearsal, and doubtless the editor of Punch was delivering his views as to how the hapless Queen should be portrayed by the Juliet of the night to the old "coach" and tutor of Adelaide Neilson.

All are now numbered with the past, the Mr. Phelps was accustomed to invest the part, was of considerable merit, and so fierce in

fected nearly the whole theatrical world in the States, an English actor, supported by the most complete dramatic organization ever seen in the country, was able to visit many cities, charge high prices, and command a measure of public support that had scarcely been precedented. More than this, he was the guest of the chief University in America, and delivered a lecture on his art to the professors and students, and before he sailed for England he was entertained at a public banquet by the most representative assembly of distinguished Americans that it would be possible to gather

This simple summary of Mr. Irving's successes among our transatlantic kindred is striking enough, but it gives a poor idea of the continuous interest which he and his associates have excited in America. The closing performances at the Star Theatre will be long remembered by the people who used to stand in a long line day after day at the box-office, which the ticket speculators skirmished radiantly round, sure of capturing scores of citizens and making them pay two and three times the theatre price for the best seats. It is no use trying to fight the speculator; he is as certain as the mosquito, and much more chronic. Augustin Daly is trying to extinguish him; but it would be just as futile to pursue a gnat with a torpedo. The speculator is the product of the excessive liberality of Americans with regard to their amusements When they find at the box-office that there are no seats worth having, they will pay the speculator thrice the value of the seats rather than go without their entertainment. The British householder is much more thrifty. If any of the speculative gentry were to try their game in London, paterfamilias would simply button his coat, return home, and spend the evening in penning an indignant epistle to a news-

Play-goers in New York are perhaps more tionary excellence, but the reverse. John demonstrative than even those in any other Kemble suffered from an asthmatic cough; American city, and on an occasion of this kind,

whatever could be done to show the admira tion inspired, not only by this particular per-formance, but also by the entire work of two extraordinary artists, did not lack. There may have been some lingering belief that Mr. Irv-ing would reconsider his determination never to return to America as an actor, and that in his farewell words this might at least be left his farewell words this might at least be ret-an open question, but the unmistakable sin-cerity with which he repeated his resolve, and declared that duty to his theatre and his public declared that duty to his theatre and his public at home would permit no more professional visits to the States, must have carried conviction to the majority of his hearers.

visits to the States, must have carried conviction to the majority of his hearers.

The last and most striking honors bestowed by America on Henry Irving were crowded almost into a single week, which, like the poet's hour of glorious life, was certainly worth an age without a name. In appearing before the Academic body of Harvard University, Mr. Irving occupied a unique position. Years ago, I believe, the authorities at Harvard wanted to make William Warren, one of the most admirable of American comedians, a professor in the college, but he did not accept the office. Mr. Irving was therefore the first actor to receive academic honors in the chief centre of American cul ure. It was natural that he should choose as the theme of his address the art to which his life had been devoted, and to which he had rendered such good service. Nobody can say that he pitched his discourse in too apologetic a key. If there had been any necessity to apologize for the stage, the foremost of English actors would not have been invited by the professors of Harvard merely to sit in sackcloth and ashes. They did not take it amiss when Mr. Irving plainly stated his intention to give to any students who might be disposed at some time to become actors the advantages of a counsel gathered from a wide experience. And the students listened to his exposition of the requirements and practice of his art with profound interest.

When the idea of giving a public banquet to Mr. Irving before his departure from America.

When the idea of giving a public banquet to Mr. Irving before his departure from America.

by other notable actors to sustain this theory, was perhaps even more convincing to his audience than his eloquence.

When the idea of giving a public hanquet to Mr. Irving before his departure from America was mooted, there was no difficulty in obtaining the support of eminent men. Over a hundred names were attached to the invitation. It was no formal and conventional feeling, no forced etiquette, fashion and ceremony, which induced such a body of men to lend all the weight of their character to mall this judgment historic. The banquet admirably illustrated the spontaneous spirit of the whole movement.

It was impossible to lister to Mr. Beecher for three minutes without understanding his pre-eminence as an orator among his countrymen. His good sense, his wit, his command of simple forcible English, and the ease and spontaneity with which he rises to eloquence, are characteristics which give him a perfect command of any audience. What could be more inclisive than this? "One real man is a generation is worth forty thousand orations about manhood. One thoroughly good picture is worth all the gabble of annual addresses about art. One thoroughly good representation of the mimic art by a real company sets the argument for bistrionic art further along than all the talk in the world." Then he untered one of those wivid, pregnant sentences which are remembered because they crystallise the emotions of everybody. I shall read Ophelia and see Ellen Terry as long as I live." Toward Mr. Irving he had the feeling which came to him in Autumn when the birds were gone, and he did not know whether he should ever hear their song again. This touching sentiment closed a speech which was one of the most impressive tributes to dramatic art ever uttered or written.

To every man in that assembly at Delmonico's, the evening of April 6, 1885, will geer

and doubtless the editor of Punch was delivering his views as to how the hapless Queen should be portrayed by the Juliet of the night to the old "coach" and tutor of Adelaide Neilson.

All are now numbered with the past, the eldest being the last to go.—Henry Turner in The Theatre.

Irving's Second Tour in America.

At a time when the public was absorbed in a political contest of the greatest moment, and when the depression of trade had seriously affected nearly the whole theatrical world in the such a multitude of minds filed with delightful memories. What a legacy of earnest purpose and high achievement Mr. Irving has left to the American stage no English writer need describe. Americans are eloquent in the acknowledgment of their obligation. Their theatrical managers are learning that public intelligence requires a greater completeness and more liberal taste in the presentation of plays than have hitherto distinguished the American theatre. One manager in the West is determined to have models of scenery and appointments designed in London, to organize a powerful company, and to travel through the States with a play that shall be completely represented in every particular. This spirit is admirable, and when it is widely diffused the result must be fraught with the highest benefit to the drama in America.

But the obligation is not all on one side. Mr.

the drama in America.

But the obligation is not all on one side. Mr. Irving returns home enriched, not merely in a material sense, but with the precious possession of many friendships and much experience. You cannot spend several months in a great country like America without a widening of ideas that is very useful to what some censors of English manners call the insular intelligence. There are certain native British prejudices There are certain native British prejudices which need the wholesome chastening of a contact with the unconventional customs of our American cousins. It is not possible to admire everything one sees in the States, and there are still one or two persons of the Jefferson Brick order, who resent even the gentlest criticism of American institutions; but the general atmosphere of society over the ocean is too breezy to tolerate small patriotic vapors. Intelligent Americans have travelled too mucl to be case-bound in admiration of their own country, and are too good-humored to belabor the visitor even when they do not accept his strictures. Mr. Irving has said much in recognition of American courtesy and generosity; but what he has said with all the fulness of grateful acknowledgment in no degree exceeds the measure of the truth, For refined sympathy, for true tolerance, for constant solicitu for that open-hearted frankness which thaws the most frigid etiquette, Americans have a sure title to the undying regard of all who have been received into the intimacy of their homes. -An English Magazine.

Frederick Burrell has left the Ford-Wallace Opera company. The management express themselves as satisfied with the business done up to date at the Fifth Avenue.



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Haverly's Luck.

Burralo, May 27.—Haverly's Minatrels be-in a three nights' engagement at the Aca-my of Music Monday night. The audience ering in size. The troupe never apared with such good minstrel talent as this on. The Cragg Family close the performce with acrobatic feats which are wonderful. Their final drop brought forth several inine shrieks from the audience. The use was crowded again last evening.

Howard and Whitney's company, at Lang's, had a fair-sized audience.

SPECIAL TO THE MIRROR BOSTON, May 27 .- Nat. C. Goodwin and his burlesque company appeared at the Park Monday night in Bottom's Dream to a crowded Curtain fell at a late hour.

Lemons was played beautifully by the home mpany at the Boston Museum Jacques Kruger, in Dreams, at the Bijou,

rew a large ho We, Us & Co. opened second week at Globe

Peck's Bad Boy had a crowded house at the Boston. 'Silver King at Howard.

Low Prices All Around.

CLEVELAND, May 27 .- Panic prices are the

rule at all places of amusement.

Tony Pastor opened a three nights' engage ment at the Euclid to a light house. He pened the Summer season at this house. Perormance very fine.

A good house greeted Pail Greiner in The Bad Boy at the People's. The comedy was well cast and pleased all. Joseph Keane frew a light house at the Academy. Rip Van Winkle was given, with very weak support.

The Pavilion was packed on its opening sight. Chimes of Mormany was sung by Miss St. Quinten and a fairly drilled company and chorus. The opera was received with en-

Frank Weston Complimented.

CHICAGO, May 26 .- Rhea, at Hoo Power of Love, achieved a great artistic and Remarkably beautiful play,

Effe Ellsler, at the Academy. in Old Kentucky Home, was well received. On the open-ing night the Nobles of the Myatic Shrine atand alght the Nobles of the same in compliment to Frank Weston, who is a member of New York Lodge. Floral gifts profuse.

nd opera at the Standard to fair business nd week of Apajune at the Columbia to a ge andlence. Lizzie Evans, at the Grand, in Fogg's Ferry, to good business. Minor

Louise A. Watson, a well-known actress died Sunday, aged fifty-four. Formerly with Madison Square Theatre Company. This seaon she was with Charlotte Thompson

Pop the Target of a Hoodlum Gallery.

ISPECIAL TO THE MIRROR. INDIANAPOLIS, May 27.-Every house in town opened big and at low prices.

Helen Desmond opened for a week in Hazel Kirke at Grand

ce was repeatedly interrupted, and the mannt made no efforts to check the hoodas, Charles H. Harris, in his specialty, was elled to appeal to the respectable people

Drew, Sackett and Co.'s Minstrels gave cellent show to big business. Zoo had g variety bill to good bouse.

Forepaugh showed to smaller crowd than anticipated.

PROVIDENCE, May 27.—The New York Ideal Opera company presented Patience at Low's on Monday evening before a good-sized audisee. An All-Star Dramatic company pro-Moths before a small audience. ny is very weak. The Saus Souci Garened its gates to a goodly number of people to see Henry Chanfrau in Kit. The repporting company is excellent. The Comique spend to good houses matinee and evening.

WOSCESTER, Mass., May 27.—The Star

ic company opened a week's engagement in The Lancashire Lass to a splendid Mark Price was well received. The company is excellent and will do a good week's

Low prices. NORTHAMPTON, Mass., May 27 .- Ullie strom opened a two weeks' engagement House Monday night in Fanchon eded house at low prices. She had a fattering reception, responding to three

Oswego, N. Y., May 27.-The Standard tie company (low prices) began its week Monday evening in Oliver Twist fair house. The company is an excellent oses 30th, when Manager Pierce, of

y, will have a benefit. May 27 .- Mugg's Landing home at the Academy Monday Carino is drawing well with the

NEW HAVEN, May 27 .- Daly's company, headed by Ada Rehan, opened at the New Haven Opera House to an \$8co house. Many were unable to procure seats. A Night Off was finely presented. It was excellently staged by Manager Wall.

DETROIT, May 27 .- Our Strategists opened to a first-class business; good performance. The other theatres had no attractions. W.W. Cole's Circus brought big crowds at both performances, and gave the best of satisfaction.

PITTSBURG, May 27.-The California Min strels to a big audience at the Opera House on Monday evening. The Academy was crowded on Monday evening to see the first performance in this city of Lilly Clay's Adamless Eden party. The Bandmann company opened its second week at Harris' Museum very auspiciously.

MONRTEAL, May 27 .- The Crystal Palace Opera House opened Monday night for the Summer season. The house seats an immense crowd, and all available space was filled. The Carleton Opera company opened in The Merry War. The opera was well sung throughout, and the costumes and stage settings were elegant. At the Academy Margaret Mather made her first bow to a Montreal audience. Romeo and Juliet was the bill. A large-sized audience attended. Zozo, at the Royal, turned crowds from the doors. The Lytell company gave an excellent performance of Hazel Kirke at the Opera House.

C. B. Bishop Reminiscent.

A much-respected professional, Mr. Charles B. Bishop, who is, while a comedian, a doctor, and always a philosopher, is perhaps one of the most entertaining men to converse with that you may find in the whole range of the sock and buskin. When not engaged in holding the mirror up to Nature, he is studying Nature's face itself, and his private deductions and reflections are always more pungent and incisive than the personal simulacra he gives before the tootlights, albeit these are full of the spirit of investigation and of knowledge of the character he is presenting. Bishop is one of the old-time actors-and they were and are few-whom flattery has never deceived, nor the false lights of transient popularity and "good-fellowship" lured into the marshes of destruction. He knows the perils of stage life and has managed to shun them. In endeavoring to persuade others to be equally cautious he has earned for himself the name of a "preacher," and the wonder has been expressed by the gay favorites of the hour, after listening to one of his homilies, why he had not adopted the pulpit as his career in life instead of the stage. I saw him in San Francisco, a short time ago, and we chatted in a reminiscent and reflective way of the luminaries of the profession we had both known, but who are now, for the most part, put out by death.

"There," said the sententious comedian. pointing to a light in the window on the western front of the Nucleus, "there is the room in which poor Edwin Adams lay so long between life and death. How I loved that man! I knew him from a boy, and watched his course with the solicitude of good feeling and a desire to see him take the place that belonged to him as a leading actor on the American stage. I have reasoned with him on the folly of his Surprise Party, in Pop-John E. Ince-at English's, opened to a crowded house; but in an endeavor to "do up" Forepaugh had issued and good nature, but he perished like the rest, a great deal of paper. The conduct of the big gallery disgraced the house. The perform asking Forrest this question: 'Governor, after American actor of the future may be in the cradle, the stable or the blacksmith shop. No man can be great as an actor who has not earnestly made up his mind to give everything else secondary consideration. Adams has reversed this condition of things, and therefore will never rise to the occasion. He insults his genius and the great art, and they will desert him for his ingratitude."

"I knew another young man," continued Bishop, "whom Heaven had framed for a great actor. He was a Bostonian named William Goodall. Tail, elegantly proportioned. a finely shaped head clustered with curls, and well set on a superb neck and shoulders, a face of the Greek type, he was a very Antinous among his fellows. Add to these attractions a rich and musical baritone voice and a stage carriage that was grace itself, and you picture in your mind the handsomest and most popular American actor of his day. I dressed with him-that is, we occupied the same room at the theatre, and I could not help noticing that he was, by his dissipation, cutting the throat of all his chances for success. I used to talk to Billy while waiting for the call-boy; but he, too. was in the hands of what Adams called 'friendly assassins.' In his fresh, young life and blaze of popularity, he only laughed at me.
'Stuff,' said he; 'don't play Mentor to my Telemachus. You never knew a great actor who was not an infernal drunkard. I only follow the rule. A short life and a merry one, say I.' He died when he was about 25 years

of age."
'There was a measure of truth in Goodall's remarks, so far as the actors of the old time were concerned."

"I grant you. There is more sobriety, though, among the men of the profession now

"Yes, and less talent. Pity 'tis, 'tis true. "The latest instance of victimization by lights that lured only to destroy is 'genial John.' Did you see him before you left New York?"

'Yes. Saw him coming out of the Fifth Avenue Hotel one day, but he did not know me. He had eyes like a dead fish, furrowed cheeks and the hollows of age in his neck. I stopped him, and after looking at me for some

moments with a lack-lustre gaze, he called my name in a far away tone of voice. Many of his friends have taken offenee at his failure to recognize them, attributing his manner to pride; but it is to his misfortune and not to any other cause, that his conduct in this respect must be charged. What McCullough needs," continued Bishop, "is a change in his way of life. He wants domesticity, and the quiet and regularity of a well-ordered house-hold would do much to soothe the irritation of much to soothe the irritation of a brain tossed hither and thither in the shifting scenes of his career. He often admitted to me when in the hevday of his popularity and his pride of place, that his private life was a miseven when pooh poohing the advice I gave him to go slow.

"McCullorgh was not a dissipated man, I 'He was not a very hard drinker; but, unfortunately, he never got drunk. He was one of those who could 'carry his liquor,' as they say, and these are in the greatest danger. Let the man beware who can put his boon compan-ions under the table while he, drinking 'hands all round,' remains comparatively sober. Some people are proud of this capability, and are en vied by those who become quickly intoxicated. Your 'sober drunkard' should fear rather than be proud, and be pitied rather than envied. remember a convivial occasion, at which Mc Cullough, Frank Chanfrau. Clifton Tayleure and myself were present. I was only a looker on, for I have forsworn 'budge' for many a year; but I noticed that while the others became hilarious, McCullough was as calm as clock, and when they were sent to bed he rather plumed himself upon his staying quali-ties. 'Come,' said he, 'I've put that lot under the table; I'll have to do the same for another party by and bye.' My reply was: 'I wish to God, John, you was as drunk as the drunkest of those we have left. There would be a slight relief to you at least in that. But you are al ways on the strain; the tension is too great something must give way, and when you leas But he only laughed at me in his self-confident way, and told me to shut up, for was a preacher and a bore, and he didn'

"Don't you think if some one would take the trouble to bring McCullough to California the change would do him good? The air of the mountains or the balminess of the So ern part of the State might tone his mind."

"Possibly. But what he really needs is what I said before-domestic life; and I think the opportunity to enjoy it has slipped from him. McCullough, however, is a young man yet—only forty-seven. He is worth some 5,000, which his friends have placed in trust for him. I do not think he will live to spend His impatient disposition prevents interes in him, as he sometimes rewards well-meant overtures by a blow from his cane.

"How did you hit it off with Edwin Forrest, the man who gave McCullough his real introduction to stage life? The great tragedian had but few friends or acquaintances. Were you

one of either class?

care to listen to me

"Well, I may say I was admitted to Forrest's friendship, as far as he would any one to that place. Reserved in manner, brusque speech, and unsympathetic, he was not the man to invite friendships He was as solitary, moody and aggressive as his own Coriolanu when banished from Rome, and at all times disposed to say to the world:

You common cry of curs! whose breath I hate As reek o' rotten fens, whose love I prize As the dead carcasses of unburied men That do corrupt my air, I baniah you.

"What Edwin Forrest may have been when young man I do not know, but at the time I his acquaintance he was decidedly misanthropic. Think of his living in his residence at Philadelphia for seven years (when he thought he had retired from the stage) and never going into the street but fourteen times! His house was surrounded by high walls, but within he had his garden and his domestic ani-mals, to both of which he liked to attend, and his library was a vast room, walled to the ceiling on all sides with rarest books. The room was furnished luxuriously, rich carpets covered the floors, and soft easy-chairs were scattered in every part, so that when you found a deok you found also a seat near by into which you could throw yourself and en-'I suppose you used to revel in these book-

'When I visited him, yes: but that was but seldom. To tell you the truth, I was not at ease in Forrest's company. He dominated me; whether by his physical magnetism or mental quality, I do not pretend to say. I only know he dominated, and he was the only man who ever did so. I used to meet such men as Rufus Choate and Edward Everett when I was connected with a large bookstore private libraries to dispose of, and felt myself quite as easy in their company as if they were old friends; but it was entirely different with Forrest and myself. Could it be, do you power by which he collectively held audiences in his mental grass?"

'That is a nice question, and requires reflection. Was Forrest a physically brave man?"

"On the contrary, he was a coward. He never struck a man on or off the stage in anger, and backed down always when any one had the courage to stand up to him. I expressed to him one day surprise that he had not selected some other profession than that of an actor. 'A soldier's life for example, Governor,' I suggested. He turned on me in the manner I can imagine Dr. Johnson used to do on his club-mates or on annoying visitors at the Thrales. 'Sir,' said he, 'I de test soldiers. Your soldier is a trained butcher and a uniform coat often covers as much cowthe great soldiers of their times, and men have come to the front as fighters, spurred by necessity, who had no special training for military life. Look at Cromwell, Washington and William the Silent, men who led armies after they had arrived at middle life, and led them to victory, too.' when a young man Forrest always avoided military organizations and had the utmost con-

tempt for the pomp and circumstance of war.
"He despised politics as much as he di "He despised politics as much as he did military parade and glitter. If he called soldiers butchers, he believed politicians were frauds and ignoramuses. The people wanted Philadelphia, to send him to Congress from but he nearly paralyzed the delega-tion that waited on him to propose his nomination. 'What!' he shouted, 'confine me to a pittance of \$8 a day, among a set of humdrums, while I can, for the same time make \$800 and enjoy the pleasure of my own company and my books. Begone! You bet the delegates stayed not upon the order of their going, but were off at once. Forrest was a

Democras, of the old strict Jacksonial school. and hated a Whig so much that he would scarcely remain in his company. There is a story told of him, that with John W. Forney (in the Clay days, also a Democrat) and Dougherty, he was taking a stroll in Philadelphia one evening, when they came to a hotel where Henry Clay was holding a reception of citizens and his political friends. Forney and Dougherty suggested they should call on Harry of the West, as a mark of respect for his leading position; he is a statesman, you know.' Forrest rehe is a statesman, you know.' fused for some time, but finally consented. They entered unannounced, and just as they came into the room, Clay was declaiming in a raised voice, and amid a knot of friends, against the Senator from Louisiana. 'Gentlen tell you Pierre Soule is a mountebank in politics-an actor'-and then catching sight Forrest's tall and bulky form as it came in view, turned, and, taking him by the hand, added, with infinite tact— but not a great actor, not an artist as my friend Mr. Forrest Mr. Clay, but the diplomatic politician was too much for the actor that time.

"Forrest hated any one near his dramatic throne, and would acknowledge no genius or talent in any of his contemporaries. He wor shipped Edmund Kean, and considered him a true actor, of whom the Elder Booth was only a poor copy. Young Ted, as he was called, who now inherits his father's mantle, he considered had no flexibility, and would do nothing outside a few characters. He admired Gustavus Vaughan Brooke, but only because he had talent for the romantic school. He would not admit that a man could play comedy as well as tragedy. His skill in either one of the other must be impaired. The Garrick ex ample counted for nothing with him. Garrick course, must be accepted as the best actor of his times, but was not equally great in all parts he assumed. Forrest had a passionate love for his art, which he held superior to painting, poetry or sculpture; it was at the head of all the fine arts. The man was a study; he was sui generis. No one understood him and he would not give it to any that the might understand him. He was 'grand gloomy and peculiar,' and he died as he lived-

"Were you intimate with Burton, the come-

dian? "William E. Burton was a second father to me. I considered him a much more accom plished scholar than Forrest. He had more worldly experience, and more book knowlwas a man of very kindly disposition and large sympathies. One can hardly believe that a low comedian, whose business, so to speak, is pathos, could be as pathetic and genas a woman on the smallest occasion. that was Burton's characteristic, and he never acted when he was off the stage, as so many of our fellows do, and which you have discovered. Burton, like several others in the profession, came to the stage through the printing office.

"Was he a regular compositor, or only an amateur?

"Served seven years' apprenticeship to the business in England. That ought to make him regular enough. I had a laugh one day when tre stage that required a printing-office set. Forget what the title was, but there was a composing-room in one of the scenes. Burton personally attended to the setting of the scene, nd the stage manager and the property-man objected to some of the arrangements. tut, you duffers,' said the old actor, pleasantly enough; 'do you propose to show me how to lay out a printing-office—me, whose three and six penny trousers have often been worn through by friction with an office stool while setting type? Go and get your red fire ready for the transformation scene.' This was the first time the attaches knew Burton was a regular typo, and they, of course, had nothing further to say.'

"Did you ever hear of the incident in the Whip printing office, owned by Mr. Spencer? The paper, you know, was started in 1843, in opposition to Porter's Spirit."

'About Burton's setting type there? Yes. He was found by the foreman, who returned from his luncheon after noontime, standing before a case and picking up type with the ease and rapidity of an old hand. 'Surprised to and rapidity of an old hand. see me here, eh?' asked the actor, as he stopped to empty his stick, and after the foreman had been hovering around him for a few moments. 'Your being here without my knowledge re quires explanation.' 'Oh, it's all right,' he re turned, starting in again. 'Spencer and I un-derstand each other. He gave me permission.' It appears Burton wanted to answer an article which appeared in a Philadelphia paper attacking both his moral character and acting ability, and which grew out of some family trouble, and took this way as the easiest to do it. He simply picked up a composing-stick, and without a line of copy before him, his brain dictating to his fingers, set, in two hours and a half a broad column of the paper, in the proof of which not a single literal or error could be discovered. added Bishop, emphatically, "Burton was regular printer, a scholar as well, and more than that, I maintain, in the face of all that has been said against him, a good man.

"There was another English actor in New Vork about this time, named Bass, a cousin of Burton's, and a man of extraordinary information not only in regard to the stage, but upon almost every other subject. He died in Canada in 1863. He was the best old man I ever saw on the stage, and his Falstaff has never been excelled. When he first came to this country he attended the New York Dramatic Fund din ner, and out of compliment to him as a stranger he was assigned the duty of proposing the leading toast. It opened the way for such a speech on the stage and dramatic art as the guests had never listened to. They were as-tonished by its research and depth. Bass took his place in the foremost rank of the profession at once. He was a genial old chap, too. With several other youngsters I boarded in the same house with him, and we were merry o' nights in those times, I must confess; but I gained much from his acquaint-I sat at his feet like another Saul at Gamaliel's. His feet were very gouty, to sure; and sometimes when they were very bad we had to help him to bed. Poor old Bass! I think, sometimes. I hear him calling out his thanks as he used to do when we left his room: 'You are good and kind youngsters, and I thank you. Good night! Good night!"

"I suppose you realize now, in a greater de-gree, the character and attainments of those eterans, than you did in the old days?"
"Of course. Time is rapidly placing Time is rapidly placing me in

I am a veteran myself, now, but I wish to Heaven there was as much menta ballast in the profession to-day as there was

thirty or forty years ago. However, I suppose it's all right, and the future will but turn the old sands in the falling glass of time. This DR. KANE. is my car-good night!"

Renewing An Old Alliance.

It has at last been definitely settled that the Kiralfy Brothers are to bring their spectacular attractions to Niblo's Garden hereafter-or at least both this and next season. When these gentlemen and Messrs. Poole and Gilmore first fell out over certain matters of pecuniary importance to them, they each ran away with the idea that neither was indispensable to the other in the successful production of spectacle and pantomime in this city. To illustrate this fact to each other's satisfaction, Sieba; or, The Seven Ravens was brought out at the Star Theatre by the Kiralfys, and The Seven Ravens was given a contemporary production at Niblo's, under the direction of Herr Heinrich Conried, the young German stage director of the Casino, whose capability in the line of stage management has never been questioned. Though both productions were well done, neither made money for their managers, and after deliberating over this all the season both Messrs. Poole and Gilmore and the Kiralfy Brothers finally saw the error of their ways.

In speaking about the matter yesterday, Ed. Gilmore, who was found in the lobby of his theatre, said to a MIRROR reporter:

"The question of the Kiralfys again bringing out spectacle at this theatre was decided upon three weeks ago. I went to Philadelphia, saw that the production of Around the World there was an immense success, and the subject of again coming to our theatre was finally broached to the two brothers. They were perfectly willing to sign any contract to play at our theatre in New York, for they had found it almost impossible to produce their line of entertainments elsewhere in this city. We, on our part, were very glad to get them back. They have given us much better terms than before, and by the contract signed they will not be allowed to interfere in any way with the front of the house. They are to attend to the stage, while we attend to the management of the theatre. As you know, they give a very good spectacular performance, and it was to our interest to take them back.'

"This theatre may next season be called the home of spectacle," continued Mr. Gilmore. "Next week we bring on Around the World in Eighty Days for two weeks. If the weather turns cool we will play it two weeks longer. and then the season will close. Opening next season on the 16th of August, we produce for eight weeks Bartley Campbell's Clio, which is a musical spectacular play with a large ballet and chorus. We have the privilege of running it four weeks longer and changing the dates of other attractions to later on in the season if it proves a success. Mr. Campbell, as you know, is now in Europe engaging people, and no expense is to be spared in making this one of the most beautiful productions ever seen at this theatre. Then it is very probable that the Kiralfys will put on a pantomime during the holidays that will surpass anything of the kind that New Yorkers have seen. If they do it will be produced about the 20th of December. As it is, we shall keep the time open for them. The Kiralfys tell me that they have engaged a man to play for them who resembles G. L. Fox more than anyone they ever saw. He is an Englishman, and is acknowledged to be the best pantomimist on the other side.

"What is his name?"

"I don't really know, although I have heard them mention it several times. The pantomime is now being written for the Kiralfys abroad, I believe, and if what they tell me is not exaggerated, it will be one of the greatest successes that this theatre has ever been fortunate enough to have. In March next we shall put on The Black Crook for a season of four weeks, the piece to be revived in gorgeous style. Clio, after its run at our house, will visit Boston, Philadelphia and Chicago, and return to open here again in the Spring. Altogether we shall have fully twenty weeks, or at least half our season, devoted to spectacles, and I can't help thinking that it will prove a very successful project. I really believe that this is the only theatre in the city that spectacle can be made profitable at, and I am going to work on that basis. Abbey and Schoeffel will not have it at the Grand Opera House, because they can make more money with other attractions; so I think I can easily make this the exclusive home of spectacle. It has not yet been decided definitely to have a supplementary season of two weeks before Clio is brought out, and I will not be able to say anything on the subject for a week or two.

Robson and Crane Satisfied.

Business Manager Thomas Shea returned to the city yesterday. He says that Robson and Crane, with whom he has been the past six seasons, have done fairly well. and, considering the condition of the country, the comedians are satisfied.

Great preparations are in progress to make their next season a memorable one in dramatic art. They have spared no expense to provide the most correct representation of The Comedy of Errors that has ever been given in this country. The season will opa in New York on Sept. 7, and all the time is filled. Joseph Brooks will accompany the combination everywhere, with Mr. Shea in advance. The comedians take the liveliest interest in the revival, and often visit their rooms on Broadway to see how Captain Thompson is progressing in his work.

Professional Doings.

Augustus Collins has returned to the Bijou Opera House as assistant treasurer.

—Harley Merry's scenery in The Argonauts of '40 is commented upon as being the chief merit of the play. This is a rather dubious compliment to Mr. Merry, as he is also the author of the drama.

—On Monday night, at the Fifth Avenue, when Devilshoof shot the Gipsy Queen, a tough in front nudged his companion and asked: "Who shot de Injun woman?" "Why, de big Eyetalyen, of course!" came the quick reply.

-Fernando Fleury, the veteran mimic, is in the city. He superintended the getting up of the Old World Gem company. This enter-tainment, which is provided with new and ori-ginal stage business, will be confined to Halls

—All rights to The World in the United States (excepting New England) have been disposed of by Samuel Colville to J. B Dickson for next season. The Pavements of Paris and Taken from Life will be disposed of similarly to proper applicants.

-Manager J. P. Garland. of Waco, writes that "Texas now has three times as many little opera houses as it had two years ago. From the prospect at present for abundant crops of all kinds, I look forward to a very successful theatrical season. Next season will be my ninth as a manager in Waco. Will be in New York next month."

On and after Monday Manager P. Harris will be prepared to book attractions for his chain of museum theatres in Cincinnati, Louisville, Pittsburg and Baltimore, Mr. Harris is now the most prominent museum manager in the country. He offers from four to eight weeks each to companies on his circuit. Milton Gotthold is his representative at Rob-inson's Opera House, Cincinnati,

-The Advisory Board of the Ford Dramatic Association, of Savannah, Ga., have decided Association, of Savannah, Ga., have decided to open the season about the middle of June. Three lady professionals will be engaged to play and to coach. Two of these have already appeared on the Savannah boards. A new Georgia drama, Chip Redmond, by James O'Neill, will open the season. The author will assume the leading role.

—John W. McKinney is in town. He is agent for theatres in the following cities: Kansas City, Denver, Omaha, Des Moines, Grand Rapids, Atchison, Leavenworth, Topeka, Lawrence, Davenport, Sedalia, Leadville, Colorado Springs, Pueblo, Salida, Garrison, Salt Lake City, Provo, Lincoln, Neb., Plattsmouth, Detroit, Mich., London, Can., Chatham. Can., and many others All the houses ham, Can., and many others All the houses Mr. Kinney is booking attractions for are first-class, and situated in the Western section of the country.

—Eloise Bridges received a neat compliment in Mobile last week. Miss Bridges, who was a member of the Mobile Histrionic Association from '60 to '62, is now travelling in Lizzle Evans' company. The surviving members of the Association attended the Theatre in a body on invitation of Manager Tannenbaum, who had also invited Governor O'Neal and ladies, Militia General Bentley and staff, Mayor Reess of Mostgomery, and a number Mayor Reese, of Montgomery, and a number of that city's military. Miss Bridges was presented with a beautiful basket of flowers by the Histrionics, and also a roll of the original members and those surviving.

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